

Applied Interpretation of “*Rigved*” Using Multi-dimensional Approach

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Rigved is the **Oldest Document** composed in the archaic Sanskrit Language that presents thoughts of the generations of the Poets in the form of Hymns or Praise-Songs.

In the last two centuries, several scholars from different fields and countries have made serious efforts to interpret and explore various facets of **Rigved** using different ways, and some of them are given in **Table-1**.

Table-1

Type of Approach	Description
Traditional	Many Ritualists believe that Rigved is revealed by the Gods to old Rishis and it is meant for worship of Gods or Yajna Ritual only.
Philosophical	Some Thinkers try to decode symbolism hidden in the Text and generally interpret it as a link between Man and Nature.
Linguistic	Language experts attempt to compare and evaluate the development of several Indo-European Languages from an imaginary language Proto-Indo European (PIE) that probably originated in Eurasia.
Historical	Scholars systematically study the Texts and try to fix the chronology of the events that took place during the Bronze Age Period.
Scientific	Researchers work in the fields of Archaeology and Genetic Science go by physical evidence discovered or made available from time to time.
Common Man	Several Enthusiasts, Amateurs or Freelance writers express their views after reading research papers, articles published on Rigved in various journals, conferences, forums and the books written by scholars.

In other words, **Rigved** the ancient literature originated in the **Indian Sub-continent** definitely provides a very wide cultural landscape for the researchers and the ordinary people to study, infer or frame their opinions as they feel and express the same in their own way.

In true sense, **Rigved** needs to be studied as a multi-disciplinary document filled with several intricate themes, names of many imaginary and real characters, variety of plots, and imageries described gracefully in the highly symbolic language.

The main purpose of current essay is to reproduce information already traced from the **Master Document Rigved** but to present in a new format using multi-dimensional approach.

A. Fundamental Dimension – “Rta/ ऋत”, the First Principle of Vedic Philosophy:

Even though many Vedic Scholars begin their commentaries on **Rigved** either with **Yajna** or **Rigvedic Deities** but in reality, history of **Vedic Philosophy** commences with the introduction to **Rta**. The **Ancestors of the Rigvedic Poets** for many years seriously observed several natural processes and then tried to understand reasons behind these events that subsequently culminated into the development of concept of **Rta/ऋत**.

There are more than **366** references of the word **Rta/ऋत** and its variants in the different hymns of **Ten Mandalas of Rigved** [1, 2].

Although most of the Vedic Experts generally define the Rigvedic word **Rta/ऋत** as the **Cosmic** or **Celestial order/law** that governs whole universe, but considering the fact that the concept has its origin in the observations made by the **pre-Rigvedic Rishis** on the **Natural Phenomena**, it is more appropriate to call it as **Trikalabadhit Satya** i.e. natural processes or things that hold true in all three tenses means- past, present and future tenses.

With the recognition of **Rta** in the ancient Vedic world, the old Rishis believed that every natural event noticed in the world is controlled by some unknown force(s) that indirectly manifests existence of proper order in the universe and/or absence of chaos. Presence of **Rta** in the world can be judged from the fact that daily rise of the **Sun** from the **East** and its setting in the **West** without fail, and they firmly believed this order is set since origin of the world.

In other words, periodical or cyclic occurrences of the natural phenomena actually resulted in the formation of **ऋत/ Rta/Rita**, the **Earliest Vedic Idea**, a very long ago but well before fashioning of **any Vedic God**.

In true sense, with the introduction of a new concept of **Rta** in the **Indian Sub-continent**, the **Ancient Rishis** had laid the foundation of the **Earliest Vedic Philosophy**.

“**ऋत/Rta/Rita** is the result of **systematic mental exercise** carried out by the **Forefathers of the Ancient Rishis** on the basis of **observation and analysis** of the **cyclic patterns of Natural Events/Processes** and briefly manifests the **Fundamental** or the **First Principle** that governs the **Universe** or all activities that occur in Nature”.

- **ऋत/Rta/Rita** is the product of deep thought process.
- It is a narrative developed after examining natural things over a longer period.
- It demonstrates **real** but **unchanging law of Nature**.
- It is a symbolic expression for the **Eternal Truth** or **Universal Order**.

The most remarkable thing about **Rta** is, it brings all the entities whether living, non-living and the Natural Powers present in the world under one roof and also establishes equality among the various worldly characters as the ancient concept **Rta** informs us that since beginning all of them are governed by the same or identical guiding principles whether the Natural Forces (some are defined as the Deities subsequently) or the Living Beings including Men.

Following verses [1, 2] would briefly introduce the ancient concept of **Rta**.

Rv-4.23,8: *ṛtasya hi śurudhaḥ santi pūrvīr ṛtasya dhītir vṛjināni hanti |*
ṛtasya śloko badhirā tatarda karṇā budhānaḥ śucamāna āyoh ||

Eternal Law hath varied food that strengthens; **thought of eternal Law**, removes transgressions.
The praise-hymn of eternal Law, arousing, glowing, hath opened the deaf ears of the living.

Another verse **Rv-4.40,5** from **Mandala-4** indirectly refers to God **Surya** /the **Sun** as the bright **Hamsa** (swan bird) who appears daily in the world and moves in mid-air as a part of **real ऋत/Rta** or **eternal** or **everlasting truth** (**Surya**'s daily arrival and departure) and then **his** presence is experienced by all the things in the world in the form **his light** during day time.
Rv-4.40,5: *haṁsaḥ śuciṣad vasur antarikṣasad dhotā vediṣad atithir duroṇasat |*

nṛṣad varasad ṛtasad vyomasad abjā ghojā ṛtajā adrijā ṛtam ||

The **Hamsa** homed in light, the **Vasu** in mid-air, the **Priest** beside the altar, in the house the **Guest**,
Dweller in noblest place, mid in men, in **truth**, in sky, born of flood, kine, **truth**, mountain, **he is holy Law**.

Rv-1.164,11: *vādaśāraṁ nahi tajjarāya varvarti cakraṁ pari dyāṁ ṛtasya |*
ā putrā agne mithunāso atra sapta śatāni viṁśatiśca tasthuḥ ||

Formed with twelve spokes, by length of time, unweakened, rolls round the heaven *this wheel of during order*.
Herein established, joined in pairs together, seven hundred Sons and twenty stand, O Agni

In the above verse, the Poet has talked about circular movement a **yearly wheel of time** (**Kaal Chakra**) that has of **12 spokes** (manifests as a annual rotation of a wheel comprising of twelve months) and **720 sons** (actually means 360 days plus 360 nights) that are caused due to regular movement of **Agni/ Sun/Surya** in the sky.

In this way, the ancient Vedic Rishis saw **ऋत/Rta** as the base or the starting point of Vedic ideology and they believed that it covers every activity found in Nature including the Praise-Songs/hymns composed by the Poets to please the Deities of their imaginations.

B. Democratic Dimension - Seven Adityas, the First Generation Vedic Gods:

As per the standard definition, a democratic system provides a social or political equality for all. It means to say that in democracy, every individual has his/her say and is held equally responsible for maintaining order. Similarly, the distinct roles played by the **Seven Adityas of Rigved** hint at application of democratic principle in the Earliest Vedic Philosophy.

As ancient Rishis believed that that due to **ऋत/Rta**, the day-to-day operations of the world was going on smoothly since a very long, then they asked a question to each other; “who is managing the show of whole world?”

After a long intellectual debate and deliberation among themselves, these Rishis would have come out with the concept of **Divine Being** who has to be **immortal** to oversee the affairs of Universe since it came into existence. Then taking into consideration diversities of the tasks or responsibilities of maintaining the order in the world, old Rishis would arrived at a point that **One Divine Being** is not enough for proper implementation of **ऋत/Rta**, and hence decided to go with the requirement of **Seven Gods**.

Rv-2.27,1 and Rv-8.18,3 are the two verses taken from two different hymns of different Rigvedic Mandalas [1] but specifically addressed to **Adityas** jointly provide seven names of the first generation Gods i.e. **Seven Adityas** and they are, **Varuna, Mitra, Aryaman, Daksha, Bhaga, Amsha and Savitar**.

Probably figure **Seven** would have come from the **Seven Rivers** present in the region.

Following verses of the hymn of **Earliest Mandala of Rigved**, dedicated to **Adityas** describe the important functions performed by them since the **Universe** came into existence.

Rv-2.27,3: *ta ādityāsa uravo gabhīrā adabdhāso dipsanto bhūryakṣāḥ |*

antaḥ paśyanti vrjinota sādhu sarvaṃ rājabhyaḥ paramā cidanti ||

These Gods, Adityas, vast, profound, and faithful, with many eyes, fain to deceive the wicked,
Looking within behold the good and evil near to the Kings is even the thing most distant.

Rv-2.27,4: *dhārayanta ādityāso jaghat sthā devā viśvasya bhuvanasya gopāḥ |*

dīrghādhiyo rakṣamāṇā asuryaṃ rtāvānaścayamānā ṛṇāni ||

Upholding that which moves and that which moves not, **Adityas, Gods, protectors of all being**,
Provident, **guarding well the world of spirits, true to eternal Law**, the debt-exactors.

From the description given in above verses, it is crystal clear that ancient Rishis treated **Seven Adityas** as the **Guardians of the World**, upholder of **eternal law (Rta/Rita/ ऋत)**, and protectors of all being. As a part of their primary duties, they daily keep a close watch on the all activities of the World with many eyes. Please bear in mind that since inception, in Vedic Philosophy, **All Seven Gods** are considered to be **immortal but invisible to human beings**.

Rv-7.40,4 is the verse from **Mandala-7** of **Rigved** informs us that out of **Seven Adityas**, God **Varuna** is treated as the **Team Leader/नेता**, has cordial relationship with remaining six **Adityas** but frequently described to be closely associated with **Adityas** like **Mitra** and **Aryaman** who are denoted as the **Kings** and expected to finish the assigned tasks.

RV-7.40,4: *ayaṃ hi netā varuṇa ṛtasya mitro rājāno aryamāpo dhuḥ |*

suhavā devyaditiranarvā te no aṃho ati parṣannariṣṭān |

This **Varuna** is **guide of Law**, he, **Mitra**, and **Aryaman**, the **Kings**, our work have finished.

Divine and foeless Aditi quickly listens. May these deliver us unharmed from trouble.

Some Poets of **Mandala-7, 5, 8, and 1** have described **Mitra-Varuna** as the **Joint Managers to look after the Universal Responsibilities**. Verses devoted to these Adityas such as **Rv-7.60,5; Rv-7.64,2; Rv-7.65,3; Rv-7.66,13; Rv-7.66,19; Rv-5.62,1; Rv-5.63,1; Rv-5.63,7; Rv-5.65,2; Rv-5.66,1; Rv-5.67,4; Rv-1,2,8; Rv-1.23,5; Rv-8.25,4; Rv-8.31,13** explain the same. Selected verses taken from **Mandala-7 hymn** addressed to **Mitra-Varuna** that also included **Aryaman** as one of the **collectively responsible Gods** are given below.

Rv-7.66,10: *bahavaḥ sūracakṣaso.agnijhvā ṛtāvṛdhaḥ |*

trīṇi ye yemurvidathāni dhītibhirviśvāni paribhūtibhiḥ ||

Many are they who strengthen Law, Sun-eyed, with Agni for their tongue,

They who direct the three great gatherings with their thoughts, yea, all things with surpassing might.

Rv-7.66,11: *vi ye dadhuḥ śaradaṃ māsamādaharyajñamaktum cād ṛcam |*

anāpyaṃ varuṇo mitro aryamā kṣatram rājāna āśata ||

They who have stablished year and month and then the day, night, sacrifice and holy verse,

Varuna, Mitra, Aryarnan, the **Kings**, have won dominion which none else may gain.

Rv-7.66,12: *tad vo adya manāmahe sūktaiḥ sūra udite |*

yadohate varuṇo mitro aryamā yūyaṃ ṛtasya rathyaḥ ||

So at the rising of the Sun we think of you with hymns to-day,

Even as **Varuna, Mitra, Aryaman** deserve: ye are the charioteers of Law.

Rv-7.66,13: *ṛtāvāna ṛtajātā ṛtāvṛdho ghorāso anṛtadviṣaḥ |*

teṣāṃvaḥ sumne suchardiṣṭame naraḥ syāma ye ca sūrayaḥ ||

ऋतावान ऋतजाता ऋतावृधो घोरासो अनृतद्विषः ।

तेषां वः सुमे सुच्छ दिष्ट मे नरः स्याम ये च सूरयः ॥

True to Law, born in Law the strengtheners of Law, terrible, haters of the false,

In their felicity which gives the best defence may we men and our princes dwell.

It should be borne in mind that during the **Early Vedic period**, God **Varuna** was designated as the **Prime Deity**, and supposed to be directly responsible for the protection of life on Earth. **Varuna** was presumed to live in Heaven, and from there believed to monitor all the activities of the Earth. As Rain falls from Sky, it was considered that **Varuna** was directly responsible for providing Celestial Water in the form of Rain to the Earth, and its land based water management through the various channels/storehouses such rivers, ponds, seas or oceans. Additionally, **Varuna** was regarded as the implementer of ऋत/ **Rta/the eternal law** of the world; upholder of Moral Values, and as well as responsible for personal and social behaviour of everyone. Although **He** leads the team of **Adityas**, but the Poets made **other Adityas** like **Mitra** and **Aryaman** as the active partners who shoulder the responsibilities with **Varuna**.

Rv-8.25,4: *mahāntā mitrāvaruṇā samrājā devāvasurā | ṛtāvānāvṛtamā ghoṣato bṛhat ||*

Great **Varuna and Mitra, Gods, Asuras and imperial Lords,**

True to Eternal Law proclaim the high decree.

Rv-8.31,13: *yathā no mitro aryamā varuṇaḥ santi ghopāḥ | sugḥā ṛtasyapanthāḥ ||*

Seeing that **Mitra, Aryaman, and Varuna** are guarding us,

The **paths of Law** are fair to tread.

Above references make it crystal clear that **Adityas** like **Varuna, Mitra and Aryaman** are the **joint custodians** of the world who also observe and regulate ऋत/**Rta/Cosmic Order**.

C. Authoritative Dimension – “Indra”, the Earliest Warrior God or “Manyu”:

As per the **Rigvedic literature**, before the birth of **Indra**, the horrifying demon called as **Vritra/Ahi** had taken all water available on Earth in his captivity. No God from the Earlier Generation could stand in front of dreadful **Ahi/Vritra**, but all the Gods vanished from the scene leaving all the living beings at the mercy of wicked **Vritra/Ahi**. This has been explained by the Composer in the verse **Rv-8.93,14** that belongs to **Mandala-8** [1].

Rv-8.93,14 : When in their terror all the Gods shrank from the Dragon's furious might,
Fear of the monster fell on them.

Verse **Rv-8.89.5** dedicated to God **Indra** makes it clear that **Indra** was created by the ancestors of the Rigvedic Priests/Rishis specifically to neutralize **Vritra**.

Rv-8.89,5: *yajjāyathā apūrvya maghavan vrthrahatyāya |*
tat prthivīmaprathayastadastabhñā uta dyām ||

Interpretation: Maghavan/ **Indra** was fashioned with the main purpose to smite **Vritra** (personification of Drought) to save the world from the grip of the latter. As described in the verse **Rv-8.93,14** before arrival of **Indra**, none of the Earlier Gods/ **Adityas** could dare to challenge **Vritra** as they were non-violent/non-aggressive and peace-loving Gods. But immediately after birth, **Indra** took the control of the **Earth and Heaven**.

Two verses from the hymn **Rv-2.12** hymn dedicated to **Indra** tell us that **Indra** was born with the **special power**, and the **true spirit** to save the world and hence **became protector of the Gods** who were frightened due to arrival of **Vritra** [1].

Rv-2.12,1: He who, just born, **chief God of lofty spirit** by power and might became the **Gods' protector**,
Before whose breath through greatness of his valour the two worlds trembled, He, O men, is Indra.

Rv-2.12,7: *yasyāśvāsah pradiśi yasya gāvo yasya grāmā yasya viśve rathāsah |*
yaḥ sūryam ya uśasam jajāna yo apām netā sa janāsa indrah||

He under whose supreme control are horses, all chariots, and the villages, and cattle;

He who gave being to the Sun and Morning, **who leads the waters**, He, O men, is **Indra**.

Poet through the verse **Rv-2.12,7** points out that **Indra**, after becoming नेता /the **New Leader** of the **Vedic world**, takes control of everything present on the **Earth** including **Rathas, Water, Dawn, Asvas, Cows, and the People who live in the Villages** etc.

In this way, newly inducted **Indra** establishes **his authority** over all the things present in the world whether living or non-living.

As per the theory of leadership [4], authoritative leader does everything necessary to get the tasks completed and objectives met. Please remember that the **real intention** of creation of **Indra is to kill Vritra** and get **water released** from the latter's captivity.

In reality, the description available in **Rigved** brings out the fact that **Indra** is an **authoritative** and not an **autocratic leader** or **dictator** who definitely wants other Rigvedic Deities like Adityas, Rudra, Maruts, Pushan, Vishnu, Brahmnapati, Brihaspati etc. to do their assigned jobs independently, and hence does not want to interfere in their day-to-day functioning unless it is essential and thus wants to maintain cordial relationship with many. This can be seen from the presence of several hymns in **Rigved** that are **jointly addressed** by the Composers to **Indra** along with **other Deities** like Varuna, Soma, Agni, Vishnu, Vayu etc.

One of the Last Mandala Poets composed the verse **Rv-10.48,11** in such a way that as if **Indra** expresses **his deep gratitude** to the **Old Gods** like **Adityas, Rudriyas** and the **Vasus** without whose active support and guidance **Indra** would not have become the **Victor**.

Rv-10.48,11: ādityānām vasūnām rudriyāṇām devo devānām namināmi dhāma |

te mā bhadrāya śavase tataksuraparājitamastrtamaṣālam ||

I, as a God, never violate the statutes of Gods, of **Vasus, Rudriyas, Adityas**.

These Gods have formed me for auspicious vigour, unconquered and invincible for ever.

But one-time subduing **Vritra** does not provide permanent solution to the **Water Scarcity** faced by the Rigvedic People, and the mythical story of “**Indra killing many Vritras**” gets repeated over and over again in all **Ten Mandalas of Rigved**. Therefore, by default, it becomes the most important topic of the Rigvedic composition. The central theme of **Rigved** is “**the Struggle for Water**”. Following verse from **Mandala-4** explains the same.

Rv-4.17,19: Alone, when **Indra** Maghavan is lauded, he slayeth many **never-resisted Vrtras**.

Him in whose keeping is the well-loved singer never do Gods or mortals stay or hinder.

Above verse indirectly informs us that **Sapta-Sindhu region** of **Rigvedic Territory** was reeling under severe drought since many years and therefore, **Old Rishis of that time** shaped **Indra** after holding debate and discussion among themselves for several days. This has been cryptically explained by **Mandala-4 Poet** in the following verse [1].

Rv-4.18,4: What strange act shall he do, he whom his **Mother bore for a thousand months and many autumns?**

No peer hath he among those born already, nor among those who shall be born hereafter.

In other words, **pre-Rigvedic Rishis** held several brain storming sessions to conceive a new but mentally aggressive god **Indra** and purposely equipped **him** with the most potent weapon **Vajra/thunderbolt** fashioned by **Tvastar** (**Rv-1.32,2**; **Rv-1.52,7**; **Rv-1.61,6**; **Rv-5.31,4**; **Rv-6.17,10**; **Rv-10.48,3**) to take on an imaginary demon **Vritra**.

Following verse indicates that **Ahi**, an enemy of the Vedic People to whom **Indra** kills in the very first attempt using **Vajra/thunderbolt** was the **firstborn out of several dragons**.

Rv-1.32,3 : Impetuous as a bull, he chose the **Soma** and in three sacred beakers drank the juices.

Maghavan grasped the thunder for his weapon, and smote to death **this firstborn of the dragons**.

In other words, killing of **one Vritra** or **Ahi** was not enough to solve the water paucity and hence ancient Rishis counted **one Ahi** or **Vritra** for the occurrences of every year drought which also implies that the people of **Sapta-Sindhu locality** experienced drought after drought (many famines) at that time and that is why they suffered a lot due to paucity of water.

Indra, the true warrior and the most furious God/Manyu

Rv-6.18,2: He, Champion, Hero, Warrior, Lord of battles, impetuous, loudly roaring, great destroyer,

Who whirls the dust on high, alone, overthrower, hath made all races of mankind his subjects.

Rv-4.22,9: Ever by us perform thy most heroic, thine highest, best victorious deeds, O Victor.

For us make **Vrtras** easy to be conquered: destroy the weapon of our mortal foeman.

Above verses depict that by birth, **Indra** is believed to be very aggressive and inherently possesses **killing instinct** or **manyu**. The Poets in some verses have used the term **Manyu** to describe the God as – **manyumindra** in **Rv-6.25,2**; **manyum indro** in **Rv-4.17,10**; **Indro manyum manyumyo** in **Rv-7.18,16** and **manyum maghavāno** in **Rv-7.60,11**.

D. Emotional Dimension – “Saraswati”, the Most Beloved River of Vedic People:

Emotional attachment is a part of human life and being multi-dimensional aspect, it cannot be understood by cause and effect analysis. Different persons show affinity for different things such as Parents, Friends, Relatives, Teachers, Gurus, Pets, Places, Plants, Objects etc.

The most outstanding feature of **Rigved** is that the several generations of Rigvedic Poets through the composed Songs of Praise, frequently exhibited their **Emotional Attachment** to a *geographical feature* commonly known as river **Saraswati**. This can be understood from the following three verses specifically addressed to river **Saraswati** [1].

The Poet of the Earliest Mandala wants to stay on the Banks of river Saraswati

Rv-2.41,17: In thee, **Sarasvati**, divine, **all generations have their stay**.

Be, glad with Sunahotra's sons: O **Goddess** grant us progeny.

Comments: Through this verse not only the Poet has expressed his desire to continue his association with river **Saraswati** but also pointed out the fact that since many generations, the **People of Priestly Community** have been living on **her** banks and hence appealed **her** to give him offspring so that there remains unbroken association of his family and the river. In other words, said verse informs us that the Poet desperately wants progeny to maintain continuity in the age-old relationship between river **Saraswati** and his **family**. It also implies that several earlier generations of the Priests were born and brought up on her banks and hence like his ancestors, the Poet also wishes to live in her company.

The Composer of the Last Mandala expects favour from river Saraswati

Rv-10.17,8: **Sarasvati**, who camest **with the Fathers**, with them rejoicing thee in our oblations,

Seated upon this sacred grass be joyful, and give us strengthening food that brings no sickness.

Rv-10.17,9: Thou, called on as **Sarasvati by Fathers** who come right forward to our solemn service,

Give food and wealth to present sacrificers, a portion, worth a thousand, of refreshment.

Comments: From the content of the Last Mandala Verses **Rv-10.17,8**; and **Rv-10.17,9**, it can be said that both verses manifest **active references** as Poets physically conducted **Yajna** on the bank of river **Saraswati** and then prayed to her to bestow them pious thoughts, better health and wealth. On the occasion of a special **Yajna**, the composer of the verses **Rv-10.17,8** and **9** purposely reminded **close bonding his ancestors had with the river in the past** and requested

her to accept his oblation. It means to say that although new generation Composers occasionally spent some time on the bank of river **Saraswati**, still they remained committed to her and religiously followed the devotional path shown by their forefathers.

As a matter of fact; during the entire Rigvedic Period, whether the Poets belonged to old lots (**Mandala-2; 3; 4; 6; and 7** are termed as the **Five Early Mandalas**) or they came from the relatively new generations (**Mandala-5; 8; 9; 1; and 10** are treated as the **Five Late Mandalas**); they had **eternal love** for river **Saraswati** though **she** was in bad shape at that time. That is why some Poets used the word “**Saraswantam**” to exhibit their **Identity**.

The Poets of the **Ten Mandalas of Rigved** have referred to river **Saraswati** for more than 70 times and they also devoted three hymns in the **Two out of Five Early Mandalas**.

Here the fundamental question is, “**why did the Rigvedic People so obsess with river Saraswati?**”

To get the proper answer to afore-stated question, we need to take an intense look at the Earliest Mandala verse **Rv-2.41,16 [1]**.

Rv-2.41,16: *ambitame nadītame devitame sarasvati* |

aprasastā iva smasi prasastimamba nas kṛdhi ||

Best Mother, best of Rivers, best of Goddesses, Sarasvati,

We are, as 'twere, of no repute and dear Mother, give thou us renown.

Content of the above verse manifests that the Composer has first carried out comparative study and then glorified a feminine character river **Saraswati** as the best among the three different classes i.e. Mother, River, and Goddess. Content also indicates that at that time, river **Saraswati was already well-known entity** and therefore, Poet prays the river to make him famous like **her**.

The Composer must have born and brought up on the bank of river, and hence he called **Saraswati** as his Mother. Probably in absence of his own mother, Poet found motherly figure in river **Saraswati** as he cherishes his childhood memories.

After comparing physical conditions and the status of other rivers/channels of that locality, the Singer came to the conclusion that **Saraswati** was the best river among the lot.

As far as the phrase **Best Goddess** is concerned, the verse **Rv-2.1,11** of the same Mandala informs us about **Four Vedic Goddesses** together and they are; **Aditi, Ila, Bharati** and **Saraswati**.

Since **Aditi** was an immortal but invisible divine being, **Ila** and **Bharati** were the mortal characters who lived a long back, then **Saraswati** was the only Goddess who was **physically present** in front of the eyes of the Poet. Hence he termed her as the **Best Goddess** of the class.

As described in the verse **Rv-2.41,17**; the Poet along with his descendent wanted to live on the bank of river **Saraswati**, who also reminded the river that earlier his ancestors too enjoyed her company. It implies that due to ancestral connection, the Poet had affiliation to the river that resulted in the creation of a **sense of belonging** and **sense of purpose** in the life of the **Generations of Rigvedic Poets**.

In short, since ancient time, the generations of Vedic Community resided on the bank of river **Saraswati** that developed **strong ties**, *sense of pride*, and *sentimental value* for the river in them. Additionally, since the time of pre-Rigvedic Rishis, river **Saraswati** provided distinct identity as the **Knowledge Creators** to them. Therefore, they had unfading faith in the river.

Justification for “Mandala-2 as the Earliest Mandala of Rigved”

Mandala-2 verses; **Rv-2.7.1** and **4** dedicated to **Agni** highlight **Bharatagne/भारताग्ने** term; meaning thereby, a **special Yajna** was being conducted in the name of king **Bharata**.

In the verse **Rv-2.36,2** addressed to **Maruts**, there is a reference of **Bharata’s Sons** (**भरतस्य सूनवः/plural** or **more than one son**) wherein the Poet has requested them to enjoy **Soma** drink along with **Maruts** meaning thereby **Bharata** and **his Sons** were present.

Also the verse **Rv-3.53,24** depicts presence of “**Sons of Bharata**” (*plural*) in action.

Rv-3.53,24: These men, the **sons of Bharata**, O **Indra**, regard not severance or close connexion.

They urge their own steed as it were another's, and take him, swift as the bow's string, to battle.

Mandala-3 verse **Rv-3.23,2** presents **Devavata** and **Devasravasa** as the **Bharatas**.

Rv-3,23,2: Both Bharatas, Devasravas, Devavata, have strongly rubbed to life effectual **Agni**.

O **Agni**, look thou forth with ample riches: be, every day, bearer of food to feed us.

Additionally, in the verse **Rv-3.23.3**; the Composer has linked “**Agni of Yajna**” with **Devavata** hinting at **Devavata** was **the leader** of the **Bharata tribe** during **Mandala-3**.

Now from the information available on the **Family Tree of Bharata Clan**, it can be said that during the composition of the **Five Early Mandalas of Rigved**; Mandala-wise sequential **Rulers of Bharata clan** were, **Mandala-2: Bharata**; **Mandala-3: Devavata**; **Mandala-4: Srnjaya**; **Mandala-6: Divodasa**; and **Mandala-7: Sudasa**.

E. Ritualistic Dimension –“Yajna”, a practice designed to pacify the Deities:

Yajna is the most important ritual devised by the pre-Rigvedic Rishis **after the creation of Indra** (refer to verses **Rv-8.89,5** and **6**) [1]. In other words, it made entry into the **Earliest Vedic Philosophy** after the arrival of several old Deities like **Adityas, Rudra, Brahmanaspati, Agni, Usha, Indra, Vishnu** etc. The **origin of Yajna** could be traced to **wild land fire** or **Forest fire** that occurs in nature. Some pre-Rigvedic Rishis would have closely observed wildfire several times. As we know, wildfire causes destruction of living things including vegetation/ plants, birds, animals and human-beings also. Pre-Rigvedic Rishis would have thought when God **Indra** becomes angry with the living beings due to some undefined reasons, then **He** directs **Agni /fire** to initiate action against the living things and to destroy them as a part of punishment. **Yajna/sacrifice** is nothing but **a small scale replication of wild fire**.

Rigvedic Yajna was an open-air religious ceremony of the **Aryas**. Based on the information available in **Rigved**, **God Agni/Fire** was worshipped in two forms; one is defined as **Grihapati**/the lord of the house, the term generally used for application of **Agni** in the houses of the people and another form is **Agni of Yajna** that is a **duplication of forest fire**.

For more than thirty thousand years, man has been using simple **Agni/fire** for obtaining: 1- **Heat**, and 2- **Light**. In olden days, in every house, food was cooked using fire. Therefore, it is quite obvious that since ancient time **Man** had great respect for simple **Agni/fire**, and hence was worshipping the same in that form.

But the “**Agni of Yajna**” is different from the normal household **Agni** and has its origin in the wildfires that occur naturally in dense forests. The **Mandala-3** Poet in the verse **Rv-3.9,5** has made it clear that **Matarisvan** (means **wind**) brought **Agni of Yajna** to them [1].

Rv-3.9,5: Him wandering at his own free will, **Agni** here hidden from our view,

Him **Matarisvan** brought to us from far away produced by friction, from the Gods.

Pre-Rigvedic Rishis believed that the wildfire and hence “**Agni of Yajna**” is also an integral part of **ऋत /Rta/Celestial Order**.

“**Agni of Yajna**” is a gift given to “**Bhrugu by Matarisvan**”

”**Rv-1.60,1:** *vahniṃ yaśasaṃ vidathasya ketuṃ supṛāvyam dūtaṃ sadyoartham |*

dvijanmānaṃ rayimiva praśastaṃ rātiṃ bharad bhr̥ghavemātariśvā ||

As 'twere some goodly treasure **Matarisvan** brought, as a gift, the glorious Priest to **Bhr̥gu**,
Banner of sacrifice, the good Protector, **child of two births**, the swiftly moving envoy.

Interpretation: In the Poet has described **Agni** as **Dvi-janma**; God having two births probably means, one birth in the house of man by way of rubbing a wooden stick over another and is popularly known as **Grihapati** and another birth occurs in the **forests**. The verse also explains that **Agni** (of Yajna) is a gift given by **Matarisvan** (**wind**) to an ancient **Bhr̥gu**. In other words, it is the ancient **Rishi Bhr̥gu** who got an idea of replicating wildfire into **Yajna ritual**.

In the verse **Rv-3.6,10** “**Agni of Yajna**” is called *ṛtāvarī ṛtajātasya satye* means God is born with the **eternal truths** and hence belongs to category of ऋत/Rta or **Trikala-badhit Satya** or the **law of Nature**.

Rv-3.6,10: *a hotā yasya rodasī cidurvī yajñam-yajñamabhi vṛdhe ghr̥ṇītaḥ |*

prācī adhvareva tasthatuḥ sumeke ṛtāvarī ṛtajātasya satye ||

Verse Rv-6.13,3 depicts birth of **Agni of Yajna** as **Rtajata** means as per the **cosmic law**.

Rv-6.13,3: *sa satpatih śavasā hanti vṛtramaghne vipro vi paṇerbhartivājam |*

yam tvam praceta ṛtajāta rāyā sajoṣā naptrāpām hinoṣi ||

Agni! the hero slays with might his foeman; the singer bears away the Pani's booty-

Even he whom thou, Sage, **born in Law**, incitest by wealth, accordant with the Child of Waters.

General Procedure of Yajna

The verse **Rv-10.88,8** intimates us that after making all arrangements including shaping of **Yajna-Kund/fire altar** for **Yajna rite**, using already composed **hymn/Sukta-Vakam** or by chanting **Mantras**, Gods are invited first at the site, then “**Agni of Yajna**” is kindled and then actual **Oblation** is given by the Priests along with the recitation of Mantra.

Rv-10.88,8: First the Gods brought the hymnal into being; then they engendered Agni, then oblation.

He was their sacrifice that guards our bodies: him the heavens know, the earth, the waters know him.

Story behind the development of Yajna rite

Information compiled from different verses of **Rigved** demonstrate that **several Old Rishis, Bharati** and many **Poets** played active role in formulation of proper **Yajna** procedure.

- As per the verse **Rv-2.34,12 Dasagvas** (from **Angirasa** Clan) performed first **Yajna**.
- As per the verse **Rv-1.96,2**; ancient **Ayu** composed the first **Song of Praise** on behalf of **Manu** (mythical ancestor (?) of the ancient Rishis and the Rigvedic Priests).
- As per the verse **Rv-10.80,7**; the **Ribhus** using their wisdom first time composed a special prayer for **Agni**.
- **Ribhus** made available more quantity of **Soma** juice for **Yajna** (see **Rv-4.33 to 37**). Therefore, **Soma sacrifice must be credited to them**.
- **Ribhus** *mentally fashioned* **Ratha** for **Asvins** and **Hari**/two tawny steeds for **Indra** especially to bring them to the site of **Yajna** (see verses **Rv-1,20,2** and **3**). They also made available more **Asvas from Asvas** for other Deities too (see verse **Rv-1.161,7**)
- As per the verse **Rv-10.63,1**; a special **Yajna** was conducted for **Yayati** who was the son of king **Nahusha**. Probably **Yayati** could be the first **Noble Person** and a special invitee who attended **Yajna** ritual prior to start of **Rigvedic Compositions**.
- The verse **Rv-2.7,5** informs us that **Bharata** who was the leader of warrior tribe, personally present at the time of **Yajna** and gifted animals like bulls, barren cows and a pregnant cow to the Priests. This could be the earliest **Dana-stuti Yajna** performed for a king.

Due to dedication of many ancient Rishis, **Yajna**, a religious activity came into existence.

Notes.

1. References of “**Ayu**” as the first composer of the Praise-Song are also found in the verses of the Late Mandalas; **Rv-9.10,6** and **Rv-10.5,6**.
2. Contributions made by the **Ribhus, Ila**, and **Bharati** for giving proper shape to **Yajna** rite have been discussed in the next section.

F. Divine Dimensions – Designating the Mortals or Living Beings as the Deities:

Contents of the most of the hymns of **Ten Mandalas of Rigved** reflect **Personification of the Deities** of the **imagination of the Rigvedic Poets** such as Indra, Agni, Varuna, Adityas, Mitra, Asvins, Soma, Savitar, Rudra, Maruts, Brahmanaspati, Brihaspati, Vishnu, Pushan, Surya, Usha, Vayu, Bhaga etc. Many of them are **Man-made** but some are **Natural Powers**.

At the same time, in the ancient literature a few references actually manifest **Deification of some Living beings** that include some human beings and a few animals as well. In this section we are going to discuss about some human elements like three brothers who are collectively called as the **Ribhus**, Goddess **Ila** and Goddess **Bharati** as well as two most trustworthy animals of the Rigvedic Priests and they are; **Cow** and **Asva**.

Deification of any Living Being means the elevation of status of that character to a **deity** whether the character is departed one or presently living with the people so as to express the gratitude and admiration for the special contributions made by them.

Divinization of the Ribhus (three Brothers)

Following verse taken from the hymn addressed to the **Ribhus** makes it clear that they were awarded the status of Gods for their very special contributions.

Rv-3.60,7: The mighty powers wherewith. ye formed the chalices, the thought by which ye drew the cow
from out the hide,

The intellect wherewith ye wrought the two Bay Steeds,-through these, **O Rbhus, ye attained divinity.**

As per the available information, the **Ribhus** were the three brothers who lived during of pre-Rigvedic Era. In **Rigved**, **Ribhu**, **Vaja**, and **Vibhavan** are collectively known as the **Ribhus**, who father's name was **Sudhanvan**. In **Ten Mandalas of Rigved** there are **11 hymns** addressed to **Ribhus** that are given below.

Mandala-1: Rv-1.20; 110; 111; 161 (four hymns)

Mandala-3: Rv-3.60 (one hymn)

Mandala-4: Rv-4.33 to 37 (five hymns)

Mandala-7: Rv-7.48 (one hymn)

It means, both classes of the Poets very well knew about the acts of the **Ribhus**.

Contributions made by the Ribhus during pre-Rigvedic time

It seems that due to their special efforts/treatments, their seriously ill and aged parents could survive for some more time. Hence the Rigvedic Poets in their style have frequently but proudly mentioned that these three brothers made their parents to feel young and energetic.

Similarly, probably using some special treatment they could make a sick cow who had delivered a calf sometime before to regain the consciousness. In this way, they were able to give a fresh lease of life to both, a cow and its calf (or a cow which was unable to feed its calf due to some health issue would have started feeding its calf after receiving treatment from the Ribhus). They also introduced **Dhenu**/Miltch Cow as the **Divine Being** in the Vedic world.

It is also said that the **Ribhus** introduced the novel but mythical concept of special **Asvas/Hari** for **Indra**, created more **Asvas** for other Deities, and made **Suratha** for **Asvins** using mental insight to bring the Gods urgently to Yajna site.

Additionally, due to their innovativeness, it became possible to extract more juice from already used **Soma** stalks. Since **Soma** was one the most essential items for **Yajna**, then its availability in a larger quantity made the Priests to conduct the ritual more number of times in a day as the **offering of Soma Juice** was an integral part of in Yajna activity.

From the above, it can be said that among the many ancient Rishis who were actively involved in the development of Yajna ritual, the **Ribhus** would have been the well-known **Physicians/Vaidyas** of **pre-Rigvedic** time.

That is why; the **Ribhus** are often remembered by the Rigvedic Priests as the **Specially Gifted Persons** whose invaluable contributions aided the **old Rishis** belonging to the families of the Bhrgus and Angirasas to give a desired shape to **Yajna ritual**. Their creative idea of **Asva drawn Ratha** brought a sea change in the day-to-day life of the Vedic People as they started believing that upon invitation, with the use of a special mode of conveyance, now the Gods could arrive quickly at the site of **Yajna**.

Since the time of early stage of the development of **Yajna** ritual, **pre-Rigvedic Rishis** got addicted to Yajna rite. The **Ribhus** would have lived at least two generations earlier or about 50 years before the start of actual Rigvedic compositions. Due to their unparalleled contributions in improvisation of Yajna ritual, in **Rigved**, the **Ribhus** are treated as the Gods who believed to be living in Heaven and often invited to receive **third pressing of Soma**.

Veneration of “Ila” and “Bharati”

The Poet of the **Earliest Mandala** has composed the hymn **Rv-2.1** in such a way that as if, God **Agni** has assigned the job to the Poet to introduce of all the Deities with their specialities in a few words who have arrived at the site of **Yajna** to attend the event as the special guests. In the **verse-11** of the same hymn, the Composer has introduced four Goddesses namely, **Aditi**, **Bharati**, **Ila** and **Saraswati** of **Rigved** with their special features.

Rv-2.1,11: *tvamagne aditirdeva dāśuṣe tvam hotrā bhārātī vardhaseghirā |*
tvamiḷā śatahimāsi dakṣase tvam vṛtrahā vasupate sarasvatī ||

“Ila”- the pre-Rigvedic Queen praised as the Goddess

In the above verse, the Poet has particularly mentioned the character **Ila** as **Shata-Himasi** means **Hundred Wintered** or in a simple way it can be taken as **a long lived entity**. Please not that, for practical purposes most of the **Rigvedic Deities** are treated as the **Immortal Characters**. Based on this logic, **Ila** has to be a **mortal character** that enjoyed a longer life-span but lived before the commencement of Rigvedic Composition. In the verse **Rv-10.95,18**; **Ila** has been identified as the mother of **Pururavasa**.

In some Rigvedic Mandalas, we find **Iaspade/Ilayaspada** term whose literal meaning may be taken as **Ila's foot** or **a place of Ila's resting**. **Iaspade** term is found in Five out of Ten Rigvedic Mandalas and Mandala-wise its occurrences are [2] as given below.

Iaspade/ इळसपदे: 1(2), 2(1), 3(2), 6(1), 10(5)

Mandala-3 Poet in the verse **Rv-3.23,4** has linked **Iaspade** term with the area wherein three rivers **Apaya**, **Drsadvati** and **Saraswati** are found together.

Rv-3.23,4; *ni tvā dadhe vara ā pṛthivyā iḷāyāspade sudinatve ahnām |*
dṛṣadvatyām mānuṣa āpayāyām sarasvatyām revadaghneditīhi ||

He set thee in the earth's most lovely station, in **Ila's place**, in days of fair bright weather.
On man, on **Apaya**, Agni! on the rivers **Drsadvati**, **Sarasvati**, shine richly

In all Five Mandalas in which the term, **Iaspade** occurs, has one common feature, and that is, presence of **active reference of Yajnas** being conducted on the bank of river **Saraswati**.

Therefore, it can be inferred that **Ilaspade** stands for present-day **Haryana** state of India wherein **Ila** the ancient ruler who promoted **Simple Agni worship** in olden days, In all probabilities, **Ila** the head of Royal Family was deified for the purpose of active support she extended to the ancient Rishis to promotion of **Pure Agni worship** with the copious use of **Ghruta**/Ghee (see verse **Rv-7.16,8** wherein **Ila** is called as **Grita-hasta**).

“Bharati”- the pre-Rigvedic Character respected as the Goddess

In the same verse, the Poet has provided description about another pre-Rigvedic character **Bharati** as *hotrā bhāratī vardhaseghirā*.

Potential meanings of the words used by the Singer for **Bharati** are given below [3].

Hotra- invocation at the time of **Yajna**/Sacrifice

Vardha- increasing

Gira-voice or speech that comes out of mouth

On the basis words used by the Poet to describe important quality of **Bharati**, it can be said that it is **Bharati** who suggested to invite the **Gods** first at the site of **Yajna** by collective but loudly singing the **Poems of Praise**. Hence continuous chanting of Mantras at the time of **Yajna** including chorus may be attributed to **Bharati**.

Additionally, the Poet of the last but one Mandala in the verse **Rv-1.22,10** has regarded **Bharati** as “*hotrām yaviṣṭha bhāratīm*”.

Rv-1.22,10: *āgnā agna ihāvase hotrām yaviṣṭha bhāratīm | varūtrīm dhiṣaṇām vaha ||*

Here **Yavistha** means a very young or youthful. It is most likely that the Poet of the hymn **Rv-1.22** in the **verse-10** has used the word **Yavistha** before word **Bharati** to portray **her** as a young and energetic person (many translators have linked the word **Yavistha** to God **Agni** to describe newly fashioned **Agni of Yajna** as **Youthful** one). Unlike **Ila**, probably **Bharati** died at the young age but her contribution of **inviting the Deities to attend Yajna** by praising them was definitely remembered by the ancient Rishis and hence as a mark of respect, they decided to designate her as the **Goddess**.

Honouring the “Cow” as Mother and Deity

In **Rigved**, Cow reflects sustenance and the progress of life. It is considered as a symbol of faith or loyalty and abundance wealth. The ancient document refers to the Cow as the Goddess. In **Rigved**, there are three hymns dedicated to **Cow** and they are **Rv-6.28**; **Rv-10.19**; and **Rv-10.169**. It means to say that since pre-Rigvedic time, **Cow** enjoyed special status and important place in the Vedic community. Following verses depict the Rigvedic Priests looked upon the milk giving Cow (**Dhenu**) as a part of **Rta**. **Grita**/ghee used in **Yajna** ritual is made from milk. Therefore, Rigvedic Priests always demand more Cows from the different Deities.

Rv-4.23,9: ṛtasya dṛḷhā dharuṇāni santi purūṇi candrā vapuṣe vapūṃṣi |

ṛtena dīrgham iṣaṇanta pṛkṣa ṛtena gāva ṛtam ā viveśuḥ ||

Firm-seated are eternal Law's foundations in its fair form are many splendid beauties.

By holy Law long lasting food they bring us; by holy Law have **cows come to our worship**.

Rv-4.23,10: ṛtaṃ yemāna ṛtam id vanoty ṛtasya śuṣmas turayā u ghavyuḥ |

ṛtāya pṛthvī bahule ghabhīre ṛtāya dhenū parama duhāte ||

Fixing eternal Law he, too, upholds it swift moves the might of Law and wins the booty.

To Law belong the vast deep Earth and Heaven: **Milch-kine supreme, to Law their milk they render**.

Elevation of “Asva/ True Horse” as the New God after its entry in Vedic World

In **Mandala-1** of **Rigved**, there are two hymns (**Rv-1.162** and **Rv-1.163**) devoted to “**Asva/the True Horse**” and the contents of the **35 verses** these two hymns indicate that these were composed after witnessing **real time sacrifice** of the “**True Horse**” by the Poet.

Announcement of “Asva/ the True Horse” as a newly inducted God:

Slight us not Varuna, Aryaman, or Mitra, Rbhuksan, Indra, Ayu, or the Maruts,

When we declare amid the congregation the virtues of the strong Steed, God-descended.

On behalf of Priestly Community, the Poet sincerely requests Gods like Varuna, Mitra, Aryaman, Indra the master of Ribhus, Ayu and Maruts not to get offended (or disregarded) when he hereby declares current **Swift runner/Vaji** as the part of **class of Gods / Deva-jatasya** or **group of Divine Beings**. In other words, content of this verse indicates that the Poet has inducted **Asva, a new entrant** in the list of Gods/Deities, and hence he appeals to Old Gods not to feel hurt (or the Poet says that he has no intention to show disrespect to the earlier Gods).

G. Mythological Dimensions – Origin of the “Asvas and Rathas” of the Deities:

In many ancient scriptures, the Composers have incorporated several stories and many of them could be fictitious or pure myths or of historical significance or some of them may be partly true. **Rigved** contains several mythological stories that get repeated over and over again in the different Mandalas of the text as the Poets wanted their next generations should be aware of the important ideas developed by their ancestors in the past. In reality, through the composed poems, the Sage-poets tried to preserve these myths and narratives in the oral form.

Content of the verse **Rv-1.185,2** indicates that mother **Earth** and father **Heaven** who are termed as the **Universal Parents** of the **Deities of Rigved** are footless and hence immobile but their children (Deities) have feet and can walk freely from one place to other. This was the scenario of **pre-Yajna** period. It means, **Earlier Deities** used to go anywhere by walk.

In several hymns dedicated to Deities like Indra, Asvins, Usha Maruts, Pushan etc. illustrate that the Rigvedic Gods use “**Asva Drawn Rathas**” to perform journey in the sky as well as to come down on Earth to visit the sites of Yajna. Now the main question is “**what is the origin of an imaginary concept of “Asva Drawn Ratha” found in the Rigvedic Songs?**”

Two consecutive verses from the hymn **Rv-1.20** dedicated to **Ribhus** that belong to the last but one Mandala of **Rigved** provide contextual clues for the true source of **Hari** the two bay steeds of **Indra** and **Ratha** of **Asvins** [1, 2].

Rv-1.20,2: *ya indrāya vacoyujā tataḥsurmanasā harī |*

śamībhīryajñamāśata ||

They who for Indra, with their mind, formed horses harnessed by a word,
Attained by works to sacrifice.

Rv-1.20,3: *takṣan nāsatyābhyāṃ parijmānaṃ sukhaṃ ratham |*

takṣan dhenuṃ sabardughām ||

They for the two Nasatyas wrought a light car moving every way:
They formed a nectar-yielding cow.

It means to say that fabled “**Hari / हरी of Indra**” and mythical “**Ratha of Asvins**” are the **mental models/manasā** of the **Ribhus** (three brothers who lived during pre-Rigvedic time). Please understand that a **mental model** is an **imaginary concept** based on belief or a mind game of the people, and **does not exist physically**.

Table-2 provides information on the mythical references of the **Asvas** and **Rathas** found in the different Rigvedic hymns that are addressed to **Ribhus**.

Table-2

Important Contributions of the Ribhus	Reference Verse Number
Invention of <i>Su-Ratha</i> (Swift) for the easy movement of Asvins .	Rv-4.33,8; Rv-1.20,3; Rv-1.111,1; Rv-1.161,3 and Rv-1.161,3
Design of <i>Hari</i> / Two Bay steeds for Indra	Rv-3.60,2; Rv-4.33,10; Rv-4.35,5; and 4.37,4; Rv-1,20,2; Rv-1.111,1; Rv-1.161,3 ; Rv-1.161,3
Creation of “अश्वाद्दधमतक्षत/ Asva from Asva ”, means more Asvas to pull the Rathas of Other Deities or to cater the needs of other Deities.	Rv-1.161,7

Please note that the **Asvas** and the **Rathas** mentioned in the hymns of **Rigved** for the **movements of Deities** were shaped by the **pre-Rigvedic Rishis** through **mental insight** only. As per the verse **Rv-1.20,2** the main purpose of introduction of **Asva drawn Ratha** is to bring the Deities quickly to the location of Yajna.

The Poets of the **Mandala-3** and **4 (Two out of Five Early Mandalas of Rigved)** have also talked about these mythological features in details.

Rv-3,60,2: *yābhiḥ śacībhiścamaśānapimśata yayā dhiyā ghāmariṇīta carmaṇaḥ |*
yena harī manasā niratakṣata tena devatvaṃ ṛbhavaḥ samānaśa ||

Comment: Presence of **Hari Manasa/ हरी मनसा** in the verse clearly implies that **Hari /Two tawny steeds of Indra** are the mental product of the ancient **Ribhus (three brothers)**.

Verses from **Mandala-4** hymns that are dedicated to **Ribhus** do communicate same thing about **Asvas of Indra**.

Rv-4.33,10: *ye harī medhayokthā madanta indrāya cakruḥ suyujā ye aśvā |*

te rāyas poṣaṃ draviṇāny asme dhatta ṛbhavaḥ kṣemayanto na mitram ||

They who made glad with sacrifice and praises, **wrought the two Bays**, his docile Steeds,
for Indra,

Rbhus, as those who wish a friend to prosper, bestow upon us gear and growth of riches.

Comment: **Ribhus** shaped **Indra's Hari**/two bay steeds they became his **Asvas**. Use of **मेधयोक्ता/ medhayokthā** term in the above verse does manifest that the **Ribhus** have applied an exceptional wisdom to shape **Hari of Indra**.

Rv-4.35,5: *acyā harī dhanutarāv ataṣṭendravāhāv ṛbhavo vājaratnāḥ ||*

Comment: **Ribhus** fashioned **two bay steeds** to convey **Indra**.

Verse **Rv-4.34,9** depicts that **Ribhus** formed **Two Asvas** but there is no mention of **Indra** in the verse.

In addition to Early Mandala references, a **Mandala-1** Poet in the hymn **Rv-1.111** has mentioned the contribution of **Ribhus** in making **Ratha** (for **Asvins**) and **Hari for Indra**.

Rv-1.111,1: *takṣan ratham suvṛtaṃ vidamnāpasastakṣan harī indravāhā vṛṣaṇvasū*

But Poet of the verse **Rv-2,35,6** has credited **birth of Asva** to **Apam Napat /Agni of Yajna**, described as *aśvasyātra janimāsyā* (अश्वस्यात्र जनिमास्यच). In other words, **origin of Asva** used by the Rigvedic Deities for pulling their quick moving Rathas is born from **Agni of Yajna** and hence **mythical Asva has nothing to do with a real animal** like the **True Horse**.

Now we shall take a close look at the references of **Asvins' Ratha** present in the hymns dedicated to **Ribhus [1]**.

Rv-4.36,1: *anaśvo jāto anabhīśur ukthyo rathas tricakraḥ pari vartate rajah |*

mahat tad vo devyasya pravācanaṃ dyām ṛbhavaḥ pṛthivīm yac ca puṣyatha ||

The car that was not made for horses or for reins, **three-wheeled**, worthy of lauds, rolls round the firmament.

That is the great announcement of your Deity, that, O ye **Rbhus**, ye sustain the earth and heaven.

From the above discussion it is crystal clear that **Hari of Indra** and **Ratha of Asvins** are the **mental models** or **the mental creation** of **Ribhus** who lived during the development stage of **Yajna** ritual. Here a **mental model** represents an **intuitive perception** or a **thought process** on whose basis a person visualises how something (that does not exist) will work. **Mental model** of **Ratha** is most probably an adaptation of a cart pulled by bulls.

It is to be noted here that **Ratha of Indra** is not fashioned by the **Ribhus** but the **Bhrugus** (see verse **Rv-4.16,20**).

Similar to the Rigvedic Deities like Indra, Asvins, Pushan, Varuna, Mitra, Savitar etc. **Asvas** of the Deities is the mythological animal and it is also immortal and invisible too, can move quickly anywhere from Heaven to Earth. Hence it can be described as the **Supernatural Entity** or **Heavenly Asva** whose birth tales are present in the Early and the Late Mandalas.

Sky-high Imagination of the Poets for “Infinite Distance Measurement”

The Poets of **Two Late Mandalas** using their imaginativeness, highlighted myth of measurement of infinite distance using rays of two Solar Gods; **Savitar**, **Surya**/the Sun [1].

Rv-5.81,3: Even he, the God whose going-forth and majesty the other Deities have followed with their might,
He who hath measured the terrestrial regions out by his great power, he is the Courser **Savitar**.

Rv-5.85,5: I will declare this mighty deed of magic, of glorious Varuna the Lord Immortal,
Who standing in the firmament hath *meted the earth out with the Sun as with a measure*.

Rv-8.25,18 : He who hath *measured with his ray the boundaries of heaven and earth*,
And with his majesty hath filled the two worlds full,

Comments: As per the Poet of the verse **Rv-5.81,3** it is God **Savitar** who **moves like courser** and uses his special power to map out terrestrial and celestial regions.

The Composer of the verse **Rv-5.85,5** says that God **Varuna** stands in the mid-region and measures out Earth (distance between two ends of mother Earth) with the help of **Surya**.

In the verse **Rv-8.25,18**, the Singer claims that using the rays of **Surya**, the duo **Mitra-Varuna** are able to measure the limits or both ends of Earth and Heaven.

In this way, the **Rigvedic Poets** have employed their lofty imagination to measure the infinite distance with the aid of **rays of Solar Deities** like **Savitar** and **Surya** which is otherwise impossible to think of.

H. Rivalry Dimensions – “the Five Tribes standing against the Bharata king Sudasa”:

The Poets of **Mandala-7** belonging to **Vasistha** clan have brought out a special story of the “**War of Ten Kings**” in the three hymns of the Mandala and these are: **Rv-7.18**; **Rv-7.33**; and **Rv-7.83**. As per the information available in these three hymns, the combined army of the **Ten Kings** that included the “**Five Tribes of Rigved**” fought against the army of **Bharata** and **Trutsu** on the bank of river **Parushni**.

In these three hymns, although the cause of enmity between the two parties is not clearly given, hence we need to assume that **Bharata king Sudasa** probably wanted to capture some kingdoms of the **Five Tribes** that were located in northern part of Rigvedic Territory.

Names of all **Five Tribes of Rigved** (**Anu**, **Druhyu**, **Puru**, **Turvasa**, and **Yadu**) are found only in the **Mandala-1** verse **Rv-1.108,8** that happens to be the last but one Mandala.

Rv-1.108,8 : If with, the **Yadus**, **Turvasas**, ye sojourn, with **Druhyus**, **Anus**, **Purus**, Indra-Agni!

It means to say that the Rigvedic Poets of different Mandalas have identified several generations of the **Five Tribes** by the names of **Original** or **Frontline Leaders** of that these Tribes, i. e. : **Anu**, **Druhyu**, **Puru**, **Turvasa**, and **Yadu** who lived during Early Rigvedic era. Same thing holds true in case of **Bharata Tribe** as well since king **Bharata** was its independent but first recognized Tribe leader.

Hence it can be said that the **First Batch Leaders of the Five Tribes** could have been the contemporaries of **king Bharata** who was the patron of the Rigvedic Priests (the tradition of **Clan Culture** is also noticed in case of the Old Vedic Rishis like **Angirasa** and **Bhrugu** whose descendants are known as the **Angirasas** and the **Bhrugus** respectively).

Surprisingly, in **Mandala-2** and **3** there are a few generic references of the **Five Tribes**, but **by name** there is no direct reference of any of the **Five Tribes**. Hence here it is taken as, during the period of composition of **Mandala-2** and **3**; the **kings of Bharata clan** had no personal contact with the **Leaders of the Five Tribes**.

The Composers of **Mandala-4**, in some selected verses have mentioned names of the three out of **Five Tribes** and they are **Puru**, **Turvasa**, and **Yadu**.

The Poets of **Mandala-6** have covered **All Five Tribes** by name but these are mentioned in different verses. The description available in the related verses do indicate unfriendly behaviour of these Tribes with the **Bharatas** or out of compulsion, some of them

might have come in contact with the Bharata king **Divodasa**. Therefore, it can be said that during the period of composition of **Mandala-6**, all Five Tribes were hostile with the Rigvedic Priests. In other words, on some occasions they were forced to participate in **Yajna**, probably after their defeat at the hands of Bharata King **Divodasa** in the local battles.

In **Mandala-7** hymns **Rv-7.18**; the Poet has given Four out of names of the Five Tribe in different verses; **Anu, Druhyu, Puru, Turvasa**. Additionally, **in the verse-7** the Poet has mentioned names of other tribe leaders like **Pakthas, Bhalanas, Alinas, Visanis, and Sivas**.

Brief Description about the “War of Ten Kings”

After collecting information provided by the Poets of **Vasistha clan** in the three war hymns, **Rv-7.18; Rv-7.33; Rv-7.83** and rearranging the same, a better picture of the “**Dasha-Rajana** or the **War of Ten Kings**” is emerged that is given below.

Based on the information traced in the verses **Rv-7.33,6; 4; and 5** in the order indicated, the war story needs to begin with: **a long back**, in an early battle, king **Sudasa led Bharatas** were cornered by some partners of the **Ten Kings** at the unknown location, hence **Bharatas** were at the receiving end or they might have lost the battle earlier. Then **Vasistha** was made the **Royal Priest of Bharatas**, means there was a change of guard. After taking over the charge, **Vasistha conducted special Yajnas** so as to request **Indra** to help **Bharatas** in the forthcoming War. Before the start of a major war, upon request of **Vasishta**, **Trutsus** decided to join the forces of king **Sudasa** in the war and that changed the equation [1].

In the hymn **Rv-7.18** the Composer has mentioned that after continuous praise of God **Indra**, the latter came forward to assist king **Sudasa** and made the flood water of river **Parushni** to recede so that **Bharatas** could cross the river without any difficulty. Next thing was, when **Pakthas, Bhalanas, Alinas, Visanis, and Sivas** jointly attacked **Sudasa**, in no time **Trutsu** acted swiftly and defeated all of them together. Then joint forces of **Sudasa** and **Trutsu** went after the members of the **Five Tribes**, compelled them to concede the defeat.

Additionally, on the bank of river **Yamuna**; combined army of **Trutsu** and **Sudasa** defeated **Bheda** and his close friends (**Rv-7.18**). In this way, as per the version of the Composers of these three hymns, under the guidance of **Indra** and **Varuna (Rv-7,83)** with the active support received from the white robed and braided hair **Trutsus**, with ease, king **Sudasa**

was able to neutralise his **Ten Enemies** on the bank of river **Parushni** who had come together to fight against the **Bharatas**.

Probable Reasons for United Opposition of the Ten Kings to the Bharatas

Based on the information provided in the **War highlighting hymns**; two possible reasons for the dispute are discussed below.

i. Bharatas wanted to capture the North-East area of Rigvedic Territory:

As discussed earlier, the **War of Ten Kings** was fought on the bank of river **Parushni** (present-day river **Ravi** that flows in Punjab states of **India** and **Pakistan**). Additionally, hymn **Rv-7.18** also informs us that **Bheda** and his friends were defeated on the bank of river **Yamuna** (the river flows in **Haryana** and **Uttar Pradesh** states of **India**).

Also in **Mandala-7**, there are two hymns exclusively dedicated to river **Saraswati** (presently, the river is known as **Ghaggar** in **India** that runs in **Haryana** and **Rajsthan** states of the country and in **Pakistan** it is called as **Hakra**). Contents of the hymns devoted to river **Saraswati** do indicate that the Poet physically visited the up-stream region of the river and personally saw that the **Purus** reside on the banks of the river **Saraswati** when they become **Grassy** means during **rainy season** only.

Based on the references of **three rivers** in **Mandala-7 hymns** and their geographical locations, it can be said that after defeating the **Five Tribes** and **Bheda** in the two different wars, the **Bharatas** captured the **North-East part of the Rigvedic Territory** and therefore, the Rigvedic Priests could move freely to conduct **Yajna** in that region (please refer to verses **Rv-7.18,22 to 25** that depict **Dana-stuti Yajna** conducted for king **Sudasa**, the son of **Divodasa**) and could visit **Puru's** country to highlight the precarious state of river **Saraswati**.

Following **Mandala-7** verse indirectly supports above mentioned points.

Rv-7.50,4: The steep declivities, the valleys, and the heights, the channels full of water, and the waterless,

May those who swell with water, gracious Goddesses, never afflict us with the Sipada disease, may all the rivers keep us free from Simida.

Poet of the verse **Rv-7.50,4** has pointed out the fact that while wandering in the North-East region that was annexed by king **Sudasa**, he came across several rivers having varied depths and widths and out of them, some carried water (Yamuna, Parushni?) in them and some went waterless (Saraswati?). The Composer has also termed the **water carrying rivers as the Goddesses** but requested them to safeguard the Priests from the water-borne diseases.

It means to say that in the up-stream region of river **Saraswati** and around other rivers of that locality, even though water was available in some rivers, all was not well and due to presence of polluted water in some of them, and hence human life was in danger.

ii. Ten Kings followed different faith:

From the Rigvedic Priests's point of views, **Mandala-7 Poets** in the two verses [1] have hinted at probable reason for setting of a War between the armies of **Sudasa** and the **Ten Kings**.

Rv-7.18,16: *ardham vīrasya śṛtapāmanindram parā śardhantaṃ nunude abhi kṣām |*
indro manyum manyumyo mimāya bheje patho vartanimpatyamānaḥ ||

The hero's side who drank the dressed oblation, **Indra's denier**, far over earth he scattered.

Indra brought down the fierce destroyer's fury. He gave them various roads, the path's Controller.

RV-7.83,7: *daśa rājānaḥ samitā ayajyavaḥ sudāsamindrāvaruṇā na yuyudhuḥ |*
satyā nṛṇāmadmasadāmupastutirdevā eṣāmabhavan devahūtiṣu ||

Ten Kings who worshipped not, O Indra-Varuna, confederate, in war prevailed not over Sudas.

True was the boast of heroes sitting at the feast: so at their invocations Gods were on their side.

Use of the words **अनिन्द्रं** (Indra Denier--- Griffith [1]) and **अयज्यवः** in the above two verses makes it clear that none of the **Ten kings** had faith in **Indra**, the **Supreme God of Rigved** and had no interest in performing **Yajna** in the names of the Rigvedic Gods. In other words, the Ten Kings who opposed the Bharata king Sudasa did not believe in Vedic Philosophy shaped by the ancestors of the Rigvedic Priests. As per the information given in the verse **Rv-3.59,8**; the **Five Tribes of Rigved** believed God **Mitra**.

In Sum, the reasons given in the above paragraphs make it clear that since several generations, there was hostility among the **Bharatas/Priests** and the Leaders of **Five Tribes**.

I. Mysterious Dimension- Vertical Split in the Priestly Community:

Mandala-7 happens to be the **last** among the **Five Early Mandalas of Rigved** wherein we find the story of the “**War of Ten Kings**”. In the order of Rigvedic composition, next Mandala is **Mandala-5**. As discussed in earlier part of this section, **Ten Kings** that included the **Five Tribes** did not follow **Yajna practice**. But following verses taken from **Mandala-5** actually provide a different wordy picture that contradicts the background of War Scenario [1].

End of enmity between “the Five Tribes and the Rigvedic Priests”

Rv-5.32,11: *ekaṃ nu tvā satpatim pāñcajanyaṃ jātam śṛṇomi yaśasaṃ janeṣu |*
*tam me jaghṛbhra āśaso naviṣṭhaṃ doṣā vastor havamānāsa indram || *

I hear that thou wast born **sole Lord of heroes of the Five Races**, famed among the people.
As such my wishes have most lately grasped him, invoking **Indra** both at eve and morning

Comments: In the hymn devoted to **Indra**, the Poet now describes that God **Indra** has become the sole Lord of the **Five Brave Peoples / pāñcajanyaṃ jātam** which indirectly means the **Five Tribes** have accepted **Indra** as their **Supreme God**, and started worshipping **Him** in the Morning and Evening.

Rv-5.35,2: *yad indra te catasro yac chūra santi tisrah mṛ |*
yad vā panca ks itīnāmṛ avas tat su na ā bhara ||

Indra, whatever aids be thine, four be they, or, O Hero, three,
Or those of the Five Tribes of men, bring quickly all that help to us.

Comments: In the another verse dedicated to **Indra**, Mandala-5 Poet says that **out of the Five Tribes**, number of the representatives present at the time of **Yajna** may be **three** or **four** types, but **Indra** should not mind it, and provide necessary help to all of them, and us as well.

Rv-5.86,2: *yā pṛtanāsu duṣṭarā yā vājeṣu śravāyyā |*
yā pañca carṣaṇīr abhīndrāghnī tā havāmahe ||

The Twain invincible in war, worthy to be renowned in frays,

Lords of the Fivefold People, these, **Indra and Agni**, we invoke.

Comments: In the hymn addressed to **Indra-Agni**, the Singer praises them as a pair of the Gods who are invincible in war, and now the **Lords of the Five People**.

The bitterness between the ancient Rishis and the ruling class would have begun when king **Nahusha** who ruled his kingdom from a town located on the bank of river **Saraswati** strongly opposed the **old Rishis** when they fashioned a new god **Indra** to neutralize the effect of **Vritra** (real drought). But the references of **Mandala-5** discussed above make it clear that now there is no rivalry between the Priestly Community and the Current Leaders of Five Tribes.

The transformation of the Members of the **Five Tribes** from *Enmity to Devotee of the Vedic Gods* can be understood from the **Mandala-8** verse **Rv-8.10,5** dedicated to **Asvins**. Please remember that in the order of composition of the **Five Late Mandalas of Rigved**, **Mandala-5** is followed by **Mandala-8**, meaning thereby the Poets of **Mandala-8** were fully aware of the events occurred in the past, hence they knew change in the opinions of **Five Tribes**.

Rv-8.10,5: Whether ye, Lords of ample wealth, now linger in the east or west,

With **Druhyu**, or with **Anu**, **Yadu**, **Turvasa**, I call you hither; come to me.

Comments: In the hymn addressed to **Asvins**, Poet tells the twin Gods that whether they stay in the **East** (with **Puru** as this tribe name is missing in the verse) or in the **West** with **Druhyu** or **Anu** or **Yadu** and **Turvasa**, they shall immediately come to the place of Composer as he is the true devotee of them. Please note that in the first **30 hymns of Mandala-8**, river **Sindhu** has been referred to about five times, manifesting that before the start of **Mandala-8**, the Priests got relocated to west of river **Sindhu** and hence were in close contact with the Leaders of the **Four out of Five Tribes**, and they were- **Anu, Druhyu, Turvasa and Yadu**.

Eternal Love for “Indra” led to Split in the Priestly Community

As discussed earlier, since inception of **Rigved**, the members of Priestly community were the die-hard fans of **Indra** and **Yajna**. This has been reiterated by the **Mandala-8** Poet in the verse from the **very first hymn addressed to Indra**.

Rv-8.1,5: *mahe cana tvāmadrivaḥ parā śulkāya deyām |*

na sahasrāyanāyutāya vajrivo na śatāya śatāmagha ||

O Caster of the Stone, **I would not sell** thee for a mighty price,

Not for a thousand, Thunderer! Nor ten thousand, nor a hundred, Lord of countless wealth!

Comments: In the afore-stated verse the Poet has made it crystal clear that he does not want to sell **Vajra bearer Indra** at any cost, neither for hundred, nor for thousand nor for ten thousand. It means, he has identified **Indra** as the most **Invaluable God**.

As it is known from the contents of the hymns addressed to God **Indra**, the Composers of **All Six Family Mandalas** had endless faith in God **Indra**, and they never wanted to do away with their beloved God. But when the Priests got relocated to west of river **Sindhu** during the period of composition of **Mandala-5**, the availability of sufficient water in that region would have brought substantial change in perspective of some, as it was realised by them that **Indra** had no role in providing ample water in that region. This must have divided the Priestly Community into two groups as the Poets of some families kept glorifying **Indra** for contributing nothing. It is to be noted here that out of **All Ten Mandalas of Rigved**, **Mandala-8** is the **only Mandala** in which we find the **very first hymn** dedicated to God **Indra** [1, 2].

Table-3 provides wordy picture of the feelings expressed by the **Mandala-8** Poets on Marvellous God **Indra**, **His** deeds, and the rise and fall in **His** relationship with **Other Gods**.

Table-3

<i>Verse Number</i>	<i>Description about Indra, his Great Acts and his Loneliness or friendlessness</i>
Rv-8.15,3; 11	Indra alone has killed many Vritras .
Rv-8.16,8	Indra is victorious even when alone .
Rv-8.21,13	By birth Indra is Brother less or Rival less and Friend less .
Rv-8.24,15	No one mightier than Indra has ever born.
Rv-8.36,4	Indra is the creator of Heaven and Earth. (How is it possible?)
Rv-8.62,2	Indra- companionless, unequal, and sole one.
Rv-8.70,5	Indra is bigger than hundred Heavens, hundred Earths and thousand Suns.
Rv-8.76,1 to 9	Indra takes the help of Maruts to destroy Vritra and other enemies.
Rv-8.96,7	Except Maruts all other old Gods desert Indra .
Rv-8.96,19	Indra , the aggressive Hero , the only Vritra slayer is alone now.
Rv-8.97,9	Neither Gods nor Mortals want to pay attention to Indra .
Rv-8.100,3	“Who has seen Indra?” “If He does not exist, then whom shall we worship?” (The most relevant questions asked by the Poet that raises doubt about Indra).
Rv-8.100,5	Indra is resting on his back alone & his old friends started heckling Him .
Rv-8.100,7	Indra’s bolt struck the vital body parts of Vritra , hence the latter is not seen there.
Rv-8.52,7	Indra is considered as the Turiya/Fourth Aditya (why?) .

From the information placed in **Table-3**, it can be easily inferred that the Poets belonging to **Kanva** and **Angirasa** clans (since the Poets from these two families are said to have composed most of the hymns of **Mandala-8**) had **ever lasting faith** in **Indra**. Therefore, they did not like anyone targeting **Indra**. It seems that when some members from the Rigvedic Community raised strong voice against unwarranted glorification of **Indra** at the time of **Yajna** rite, but the hard-core Priests did not budge from their earlier stand and got engaged with the opponents in a verbal fight.

The contents of some verses do manifest that during the period of **Mandala-8**, **Indra** lost most of his close friends. It means to say that those unidentified persons took strong objection to God **Indra alone** but had no problem with other Deities. That is why some Poets say that now **Indra** alone is capable to kill **Vritra**, and needs no company. Only the Singer of the hymn **Rv-8.76** has stated that **Indra** took the help of **Maruts** to kill the enemies.

The verse **Rv-8.97,9** informs us that now both **Gods** and **Mortals** (Men) do not look at **Indra** at all. The verse **Rv-8.100,3** presents the worst scenario wherein the Composer has pointed out that some persons did question the Poet about very existence of **Indra**. Taking a clue from this point, the Poet in a self-addressed question has further added that “If **Indra** does not exist, then to whom shall we worship?”

In the verse **Rv-8.100,5** the Poet has mentioned that when **Indra** was taking rest (**hibernation?**), then some old Gods who were **His** friends earlier, jeered at **Him**. It means that once **Indra** was the Supreme God of all but now has become the subject of making fun.

The verse **Rv-8.100,7**; indicates that character **Vritra**, the sworn enemy of **Indra** because of whom **he** took birth in the world **is no more there**, means Drought/famine is absent in that locality now. Here the Poet assumes that, probably **Indra** has struck the vital part of **Vritra's** Body by his **Vajra/Bolt**, and that is why **Vritra** has disappeared from the scene (means **no Drought** to west of river **Sindhu**).

But the Poet in the verse **Rv-8.96,15** has made it clear that with the help of **Brihaspati**, the **Rigvedic Priests** could defend **Indra** and won the **oral war** with ease.

Hymn **Rv-8.96** is one of the most mystical but brain teasing hymns of **Rigved** wherein the Poet has cryptically described several small events/stories that are not easy to understand. In the verse **Rv-8.96,9** the Composer has enigmatically identified the **opponents of Indra** as

anāyudhāso asurā adevā or **Weapon-less Asuras** who had **no faith in God Indra (adeva)**. Those **Asuras** or persons are none other than a section of the **Rigvedic Priests**, most likely from the family of **Bhrugu** as at the time of the **War of Ten Kings**, the **Bhrugus** are described to be friendly with the **Druhyus** (refer to the verse **Rv-7.18,6**).

The Poet through the verse **Rv-8.96,16** cryptically tells us that the situation very similar to present-one did occur **at the time of birth of Indra [1]**.

Rv-8.96,16: Then, **at thy birth**, thou wast the **foeman, Indra**, of those the **seven** who *never had met a rival*.

The hidden Pair, the Heaven and Earth, thou foundest, and to the mighty worlds thou gavest pleasure.

Comments: When **Indra** was fashioned by the ancient Rishis, at that time some persons of the Vedic Community (most likely people from the ruling class) saw him as the real rival to **Sapta/Seven (Adityas) who were rival-less till then**. But the **Opponents of Indra** did not pay attention to the fact that by killing **Vritra**, new God **Indra** has brought back the hidden pair means **Heaven** and **Earth** to the forefront and this made every creature happy as **he** re-activated life in the world.

Note: In the verse **Rv-8.96,16**; the Poet has mentioned that earlier to arrival of Indra in the Vedic world, **“Seven had no competitor”**. Here a fresh question arises; **“other than Seven Adityas that were fashioned a long before Indra, who could be the seven characters or the Divine Beings in the mind of the Poet?”** It means to say that a newly inducted God **Indra** was seen by some members of the Vedic Society of that era as **the threat to Seven Adityas**. Similar feature is noticed in the hymn **Rv-4.18** that gives detail account of the **birth of Indra**. Poet of the said hymn in the verse **Rv-4.18,11** hints at the dispute in the Vedic Community when he mentions that after birth of **Indra**, his mother tells him **“Old Gods have deserted You, my son Indra”**. It indirectly means when **Indra** was shaped, at that time, a section of the society (most likely the Ruling Class headed by king **Nahusha**) strongly opposed his induction as the Supreme and true Warrior God.

The Poet in the verses **Rv-8.96,13 to 15** has cryptically described the story as **“a black drop (drapso) / a seed of discord** grew in size, became ten thousand times means **number** of the opponents got **increased** or multiplied like anything, then sank in river **Amshumati** as a **black cloud** sinks in the water means the group of **opponents of Indra** disappeared

somewhere. God **Indra** could win the verbal war against the **Adeva/Non-believers** with the aid of **Brihaspati**".

Rv-8.96,13: *ava drapso aṁśumatīmatiṣṭhadiyānaḥ kṛṣṇo daśabhiḥ sahasraiḥ |*

āvat tamindraḥ śacyā dhamantamapa snehitīrṇṛmaṇā adhatta ||

Rv-8.96,14: *drapsamapaśyaṃ viṣuṇe carantamupahvare nadyo aṁśumatyāḥ |*

nabho na kṛṣṇamavatasthivāṁsamiṣyāmi vo vṛṣaṇo yudhyatājau ||

Rv-8.96,15: *adha drapso aṁśumatyā upasthe.adhārayat tanvaṃ titviṣāṇaḥ |*

viśo adevīrabhyācarantīrbṛhaspatinā yujendraḥ sasāhe ||

On the basis of presence of various geographical features in **Mandal-8** and the reason for separation, it can be stated the **split in the Rigvedic Community** would have occurred in the western part of **Rigvedic Country** as there was **no paucity of water** in that area.

From the above discussion, it is crystal clear that although the hardliner Priests won the “**War of the Words**” against their opponents using the best possible word-power but could not prevent the vertical split in the Community as they were **for Indra** but failed to convince the people belonging to other group who were **against Indra**. However, they were successful in retaining God **Indra** as the **Supreme God** in the **Vedic Philosophy**.

In short, in **Mandal-8**, there is conclusive evidence of breaking up of the **Priestly Community** into two opposite factions because of **undue glorification of God Indra**.

From the contents of the verses of **Mandala-8** hymn **Rv-8.96**, it can be concluded that Vedic Society had experienced **split twice**, **first** at time of **birth of Indra** when the People of **Royal Clan** refused to accept **newly born Indra** as the replacement of **God Varuna** who was the **Prime Deity** or undisputed leader since a long time; and **second time**, division occurred during the composition of **Mandala-8** when some members of Priestly Community revolted against the hardliner Priests for lauding of **Indra in Yajna** for contributing nothing as there was no **Vritra** effect (paucity of water or drought like situation that existed in the eastern part of Rigvedic Territory; adjacent to river **Saraswati**)) on the west side of river **Sindhu**.

In other words, “**if there is no Indra, then there can be no Yajna in Rigved**”.

J. Numerical Dimension -Application of Decimal System described in Mandala-2:

a. Proper introduction to Rigvedic Decimal System:

Grtsamada, the lead Composer of **Mandala-2**, at the start of Rigvedic Composition in the verse **Rv-2.1,8** actually provided a clue for his awareness of **Decimal System** [1].

Rv-2.1,8: *tvamaghne dama ā viśpatiṃ viśastvām rājānaṃ suvidatram ṛñjate |*

tvam viśvāni svanīka patyase tvam sahasrāṇi śatā daśa prati ||

To thee, the people's Lord within the house, the folk press forward to their King most graciously inclined.

Lord of the lovely look, all things belong to thee: **ten**, **hundred**, yea, a **thousand** are outweighed by thee.

Presence of the three distinct numerical terms; **Sahastra**, **Shata**, and **Dasha** in the **original Sanskrit verse** but found in decreasing order of the values does manifest that the Singer had the “**Sense of Decimal System**” at the outset of **Rigved** itself.

In the verse from another hymn from the same Mandala but addressed to **Indra** given below exhibits use of three separate terms namely; **Shata**, **Dasha**, and **Eka** in decreasing order by the Poet probably to substantiate his understanding of the “**Decimal System**”.

Rv-2.13,9: *śataṃ vā yasya daśa sākamādya ekasya śruṣṭau yad dhacodamāvitha |*

arajjau dasyūn samunab dabhītaye supṛāvyoabhavaḥ ||

Thou boundest up the Dasa's **hundred** friends and **ten**, when, at **one's** hearing, thou helpest thy worshipper.

Thou for Dabhiti boundest Dasyus not with cords; Thou wast a mighty help. Worthy of lauds art thou.

Based on the above two references, it can be firmly said that well before the commencement of Rigvedic Composition, the members of the Priestly Community had the proper knowledge of the **Decimal System/ Base-10** and that must have come to them from their ancestors.

b. Surprise Collection of the “Five Even Numbers” in a Single Verse:

Even though nowhere any Rigvedic Poet has made clear distinction between the **Odd** and **Even** Numbers (present-day terms) used by him in the compositions, but the only

appearance of the “**Five Alternate Numbers**” of one type i.e., **Even Numbers** in the verse **Rv-2.18,4** makes us believe that the Composer of **Mandala-2** had prior idea about the same.

Rv-2.18,4: *ā dvābhyāṃ haribhyāmindra yāhyā caturbhirā ṣaḍbhirhūyamānaḥ |*
āṣṭābhirdaśabhiḥ somaḥsomaḥ sutaḥsumakha mā mṛdhas kaḥ ||

Indra, come hitherward with **two** Bay Coursers, come thou with **four**, with **six** when invocated.
Come thou with **eight**, with **ten**, to drink the Soma. Here is the juice, brave Warrior: do not scorn it.

From the above verse it is evident that out of the **First Ten Numbers** belonging to the **Number Scale**, the Singer has properly identified the “**Five Even Numbers**” in the correct order, and they are **Dva**/Two, **Chatur**/Four, **Shad**/Six, **Ashta**/Eight, and **Dasha**/Ten.

c. Recitation of the “Ten Times Table” in the Two Consecutive Verses:

About 30 years ago, in most of the **Primary Schools** of the **Indian Regional Languages**, daily at the start of the school, the students of the 3rd or 4th standards, in one voice used to recite the tables of 1 to 30 numbers. This everyday recitation of the number tables used to help even a student who is poor in maths to carry out multiplications with ease. Surprisingly, the Poet of the hymn **Rv-2,18** in the two consecutive verses has hinted at the recitation of the “**Ten Times Table**” but excluded the starting number **Dasha/ten** for unknown reason.

Rv-2.18,5: *ā viṃśatyā triṃśatā yāhyarvāṃ ā catvāriṃśatā haribhīryajānaḥ |*
ā pañcāśatā surathebhīrindra ṣaṣṭyā sapṭatyā somaḥsomaḥ ||

O Indra, come thou hither having harnessed thy car with **twenty, thirty, forty** horses.
Come thou with **fifty** well trained coursers, Indra, **sixty** or **seventy**, to drink the Soma.

Rv-2.18,6: *āṣṭīyā navatyā yāhyarvāṃ ā śatena haribhīruhyamānaḥ |*
ayaṃ hi te śunahotreṣu soma indra tvāyā pariśikto madāya ||

Come to us hitherward, O Indra, carried by **eighty, ninety**, or **hundred** horses.
This Soma juice among the Sunahotras hath been poured out, in love, to glad thee, Indra.

d. Use of Cardinal and Ordinal Numbers by the Mandala-2 Poet in the Composition:

Generally speaking, a **Cardinal number** tells us about the “**Quantity**” or “**How Many**” things or entities are present, for example: 1, 2, 3 (can also be expressed in words as-One, Two, Three etc.). In other words, the Cardinal numbers are used to count a set of objects and inform us about the quantitative aspects. An **Ordinal Number** is used to define order, position, and rank of something, for example: first, second, third, fourth, etc. In other words, an **Ordinal number** is used to describe the order of the things. For ease of remembrance, we can use following alphabets;

C = cardinal number- -counting (signals **Quantity**)

O = ordinal number - -ordering (signals **Quality**)

Now coming to the point of the use of **Cardinal** and **Ordinal** Numbers by the Poet of **Mandala-2**, in the earlier parts (Part-a, b and c); we have seen some examples of the **Cardinal** Numbers used by the Singer in the Poems, and the following verse from **Mandala-2** communicates us about the use of **Ordinal** Numbers by the Poet in the composition.

Rv-2.18,2: *sāsmā araṃ prathamam sa dvitīyamuto tṛtīyam manuṣaḥ sa hotā |
anyasyā gharbhamanya ū jananta so anyebhiḥ sacate janyo vṛṣā ||*

This is prepared for him the **first**, the **second**, and the **third** time: he is man's Priest and Herald.
Others get offspring of another parent he goeth, as a noble Bull, with others.

Information given in the above verse brings out the fact that the Singer very well knew when and where to use the **Ordinal** numbers.

Based on information available **on the use of numbers** in all **Ten Mandalas of Rigved**, it can be said that Rigvedic Poets were taught by the ancestors and hence had proper awareness of the difference between the **Cardinal** and **Ordinal** Numbers and their applications as well.

Note: *It would be interesting to know whether the knowledgeable persons of “Other Bronze Age Civilizations” could make the distinction between the Cardinal and Ordinal numbers (present-day features) as noticed in Rigved and then used them in the documents/inscriptions of that time to differentiate between “Numerical Quantity and Quality”.*

K. Realistic Dimensions- Late Acceptance of “Surya as the only Visible Aditya”:

It is strange but fact that, even though **Savitar** and **Surya** are called as the **Solar Deities of Rigved**, still the Composers of the **Five Early Mandalas** (**Mandala-2, 3, 4, 6, and 7**) have paid special attention to God **Savitar** but ignored God **Surya** often.

In other words, the Poets of these **Five Early Family Mandalas** have glorified God **Savitar** in some of their compositions by addressing special hymns to **him only** and those hymns are: **Rv-2.38; Rv-4.53; Rv-4.54; Rv-6.71; Rv-7.38; and Rv-7.45.**

From the above information, it is evident that with the exception of the **Family Poets** of **Mandala-3**, the Composers of **Other Four Family Mandalas** have lauded God **Savitar** independently in their Special Poems.

Additionally, some Composers of the **Five Late Mandalas** (**Mandala-5, 8, 9, 1, and 10**) have dedicated some independent hymns to God **Savitar** and those are: **Rv-5.81; Rv-5.82; Rv-1.35; Rv-10.139; Rv-10.149.**

Interestingly, God **Surya** is independently lauded only by the Poets of the **Last Two Mandalas** as the hymns devoted to the God are found in **Mandala-1 and 10** and those are: **Rv-1.50; Rv-1.115; Rv-10.37; Rv-10.158; Rv-10.170; Rv-10.189.**

In addition to above, in some hymns of the Late Mandalas, along with other Deities, the Singers have lauded **Surya** in some dedicated verses, and those hymns are;

Hymns addressed to Surya and Other Deities

Rv-5.40 : Indra, Surya, Atri

Rv-1.191: Water, Grass and Surya/the Sun

Rv-10.88 : Surya and Vaishvanara Agni

As a matter of fact, the use of a very special adjective; **Aditya** (**Rv-1.50,13; Rv-1.191,9; Rv-8.101,11**) for God **Surya** is found in a very few hymns of the **Late Mandalas only**.

Mandala-4 Composer in the hymns **Rv-4.13** and **Rv-4.14** addressed to God **Agni** has placed **Savitar** and **Surya** along with **Agni**. This is because, although **Agni, Savitar, and Surya** are projected as the three separate Gods in **Rigved**, but they share common attributes like giving **Heat** and **Light** to all the things present in the world. It is also believed that **Savitar** and **Surya** are the celestial forms of Land based **Agni** [1].

Surya, as the form of Agni

Through the verse **Rv-8.7,36** the Singer informs us that **Agni** was born first to spread the light everywhere, then **Surya arrived** in the world [1].

Rv-8.7,36: Agni was born the first of all, like **Surya** lovely with his light:
With lustre these have spread abroad.

Additionally, one of the Last Mandala Poets in the hymn addressed to **Agni Vaisvanara** has made it clear that basic functions of **Agni** and **Surya** are the same [1].

Rv-10.88,6: Head of the world is **Agni** in the night-time; then, as the **Sun**, at morn springs up and rises.
Then to his task goes the prompt Priest foreknowing the wondrous power of Gods who must be honoured.

Rv-10.88,11: What time the Gods, whose due is worship, set him as **Surya, Son of Aditi**, in heaven,
When the Pair, ever wandering, sprang to being, all creatures that existed looked upon them.

Rv-10.88,14: We call upon the Sage with holy verses, **Agni Vaisvanara** the ever-beaming,
Who hath surpassed both heaven and earth in greatness: lie is a **God below**, a **God above us**.

The verse **Rv-10.156,4** tells us that, it is God **Surya** who represents **Agni** in the Sky and has been placed there to give light to all living beings.

Rv-10.156,4: Agni, thou hast made the **Sun, Eternal Star**, to mount the sky,
Bestowing light on living men.

Surya as “Aditya”

Now the fundamental question is “why did the Poets of the **Five Early Mandalas** not consider **Surya** as **Aditya** or the main Vedic God?”

Although in any hymn of **Rigved**, one cannot find exact answer to afore-stated question, but the Last Mandala Poet the hymn **Rv-10.72** [1] dedicated to the Gods had given probable reason for omission of **Surya** from the category of **Adityas** in the **Five Early Mandalas** or non-inclusion of God **Surya** in the list of **Main Gods of Rigved**. **Rv-10.72,7** and **8** are the two consecutive verses wherein we find clues for non-consideration of **Surya as Aditya** earlier.

Rv-10.72,7: When, O ye Gods, like Yatis, ye caused all existing things to grow,
Then ye brought **Surya** forward who was lying hidden in the sea.

Rv-10.72,8: Eight are the **Sons of Aditi** who from her body sprang to life.
With **seven** she went to meet the Gods she cast **Martanda** far away.

It is to be noted here that **Seven Adityas** are the **First Generation Vedic Gods** who are treated as the **immortal** and **invisible Divine Beings**. But as described in the verses **Rv-10.72,7** and **8**; **Surya** who is also named as **Martanda** (literally means –a **mortal egg**) is a **mortal entity** as he daily arrives (born) in the East and sets (dies) in the West. This could be only possible reason for non-inclusion of **Surya** as one of the **Adityas** in the **Six Family Mandalas**.

The verse **Rv-8.101,11** provides the earliest evidence that manifests willingness of the Rigvedic Priests to induct **Surya** in the list of **Adityas** [1].

Rv-8.101,11: Verily, **Surya**, thou art great; truly, **Aditya**, thou art great.
As thou art great indeed, thy greatness is admired: yea, verily, thou, God, art great.

Now we shall take a close look at the two successive verses of the hymn **Rv-8.101**.

Rv-8.101,5: To **Aryaman** and **Mitra** sing a reverent song, O pious one,
A pleasant hymn that shall protect to **Varuna**: sing forth a laud unto the **Kings**.

Rv-8.101,6: The true, **Red Treasure** they have sent, one only **Son born of the Three**.
They, the **Immortal Ones**, never deceived, survey the families of **mortal men**.

In the verse **Rv-8.101,5**; the Poet has praised **three Adityas**- **Varuna**, **Mitra** and **Aryaman** together as the kings. But in **Rv-8.101,6**, the Composer has cryptically mentioned “**only Son born of the Three**”. Here the term **three** stands for the **three Adityas** lauded in the earlier verse **Rv-8.101,5** and in the next verse “**only Son born of the Three**” who is also a **Red Treasure/Arunam** is nothing but **Surya/ the Sun** who is generally designated as the **Eye of Varuna**. But here **Surya** is depicted as the **true representative** of the **three Adityas** (as if **only son of three Adityas**) and on behalf of **three Immortals** he keeps watch on the **Mortals**.

“Surya”, the True Performer and the Real Multi-tasker

The Poet of the hymn **Rv-1.164** has taken special interest in bringing out real contributions of **God Surya** in running the live show of the world but he has presented various functions of **God Surya** in the form of small puzzles. In fact, in the verses **4, 8, 9, 10, 18, 28, 31, 32, 33** of hymn **1.164**, “**Goddess Aditi is defined as Cow**” and “**Surya is called as Calf**”

In the following paragraphs, we shall discuss various key roles played by **Surya**.

Surya take the World Forward [1]

Rv-1.164,2: Seven to the one-wheeled chariot yoke the Courser; bearing seven names the single Courser draws it.

Three-naved the wheel is, sound and un-decaying, whereon are resting all these worlds of being.

Comments: The Poet in the **verse-2** has cryptically described how the world moves forward in a year (progress of a **Kaal-chakra**/wheel of time with **Ritu-chakra**).

The key terms used by the Poet in the **verse-2** are re-interpreted as follows.

All Seven: Seven Adityas (who rule the world as per the eternal law/Rta)

Single wheeled Ratha: Yearly motion of the World (that includes Heaven and Earth)

Single Asva: Surya/the Sun (Asva stands for Power, Source of Energy of the World).

Three Naves: three main seasons experienced in India/Summer, Rainy, and Winter.

In other words, it is due to **Surya, Yearly Movement of the World** is possible.

Surya as the “Rain-maker and the Life Sustainer”

There are a few verses in the hymn **Rv-1.164** wherein the Poet has spoken on the rain and on the basis of the contents of verses, for discussion, these verses are arranged in the order as: **29; 47; 42; 49; 52; 7 and 51**.

29: He also snorts, by whom encompassed round the **Cow laws** as she clings unto the shedder of the rain.

She with her shrilling cries hath **humbled mortal man**, and, turned to **lightning**, hath stripped off her covering robe.

47: Dark the descent: the **birds are golden-coloured**; up to the heaven they fly **robed in the waters**.

Again descend they from the seat of Order, and all the **earth is moistened** with their fatness.

42: From her **descend in streams the seas of water**; thereby the world's **four regions** have their being,

Thence flows the **imperishable flood** and thence the **universe hath life**.

49: That **breast of thine exhaustless**, spring of pleasure, wherewith thou feedest all things that are choicest,

Wealth-giver, treasure. finder, free bestower,-bring that, **Sarasvati**, that we may drain it.

52: The **Bird Celestial**, vast with **noble pinion**, the lovely germ of plants, the **germ of waters**,

Him who delighteth us with rain in season, **Sarasvan** I invoke that he may help us.\

General Discussion on the above five verses

The **verse-29** depicts condition prior to the actual rain (or during raining) as the lightning occurs due to presence of **Rain-clouds** in the sky. The Poet has presented wordy picture as if a **Cow (rain-cloud)** is giving a loud call/hum before showering its milk (water) on a mortal person/man.

In the **verse-47**, the Composer has described **Golden colour Rain-cloud** as the heavenly Bird (**Suparna**) having **darker shade** (laden with water), moistening the Earth through the down-pour.

Verse-42 explains that when water from the rain-cloud descends in the form of rain on the Earth, it floods **four regions** of the World (Three Earths- **Plain Land, Mountains**, and **Oceans** plus **Mid-space** that is part of Heaven), and thus brings the Universe in the alive state.

In the **verse-49**, the Composer conveys that river **Saraswati** is now in full swing (due to heavy rains in the adjoining area, **she** is flowing to capacity/ **her breasts** are full now), and hence ready to feed anyone which will lead to creation of more wealth.

In the **Verse-52**, the Poet has recalled the **rain-cloud** as the Great or Divine Bird (**Divyam Suparna**), the child of Waters and Plants who has infinite capacity for carrying water

that would make everybody happy. The Poet has termed **Rain-cloud** as **Sarasvantam** (feeder of **Saraswati?**).

Remaining two verse i. e. **7** and **51** have been discussed separately.

Surya as the “Rain Cloud Shaper”

Rv-1.164,7: Let him who knoweth presently declare it, this lovely Bird's securely founded station.

Forth from his head the Cows draw milk, and, wearing his vesture, with their foot have drunk the water.

Comments: The Composer in the **verse-7** tells the fact that let the knowledgeable person or the wise man declare that **He** (**Surya**/the **Sun**) is behind this act. The Cows (**Ga**) derive milk from **him** practically means; **rain-clouds** get water from **his head** means **his thoughts**. The **Cows/clouds** have drunk the water from **His Feet**, means rain-clouds are formed due to vaporization of ocean water that occurs when the rays of Sun (**heat**) fall on the earth.

Continuation of Life-cycle due to Rain Water

Rv-1.164,51: Uniform, with the passing days, this **water mounts and falls** again.

The **tempest-clouds give life to earth**, and **fires re-animate the heaven**.

Comments: The **verse-51** hints at **natural rain-cycle**. Due to **heat of the Sun**, water from ocean first goes up in the sky in the form of vapour, then turns into clouds that carry water from one place to another, and then water from the rain-clouds falls once again on the Earth in the form of rain-drops (**Parjanya**) which ultimately causes progress of life to the Earth.

The contents of the **verse-7** and **51** prove beyond doubt that the Poet of the hymn **Rv-1.164** is fully aware of the true reason behind the **Rain-fall** in the Rigvedic Territory. He also understands there is **no substance** in the well-known **Rigvedic Myth** of **Vritra/Ahi** takes water of the whole world in **his** captivity, creating drought like conditions and then causing hardship to the People who reside on the bank of river **Saraswati**, and then **Indra** takes birth to kill **Vritra**, generally believed by the generations of the Poets that mythical God **Indra** after slaying **Vritra/Ahi** has rescued the rain-clouds, making the rains possible everywhere.

God Surya as the fashioner of “Day/Night, the Seasons, and the Year”

Another important feature of the hymn **Rv-1.164** is an appearance of the “**Division of Infinite Time**” into different countable units. In all probabilities, since ancient time, the ancestors of Priestly Community would be well-versed with the concept of time as in some hymns of the **Five Early Mandalas**, we find use of “**Hundred Winters/Himah**” and “**Hundred Autumns/Sharadah**” phrases in the compositions. But the Poet of the hymn **Rv-1.164** has first time talked about the same with clarity. Probably the **Lead Composers of Mandala-2 to 8** focused their attention mainly on **Indra-Vritra** clash, and their descendants continued the age old tradition. But some Poets of **Mandala-1**, and **10**, have composed the “**Songs of Praise**” on the topics that were not touched upon by the Earlier Composers. Pertaining verses have been placed below followed by the discussion on the subject [1].

11: Formed with **twelve spokes**, by **length of time**, unweakened, rolls round the heaven this wheel of during
Order.

Herein established, joined in pairs together, **seven hundred Sons and twenty** stand, O Agni.

12: They call him in the farther half of heaven the Sire *five-footed*, of *twelve forms*, wealthy in watery store.

These others say that he, **God with far-seeing eyes**, is mounted on the lower seven-wheeled, *six-spoked car*.

13: Upon this **five-spoked wheel** revolving ever all living creatures rest and are dependent.

Its axle, heavy-laden, is not heated: the nave from ancient time remains unbroken.

14: The wheel revolves, unwasting, with its felly: ten draw it, yoked to the far-stretching car-pole.

The **Sun's eye** moves encompassed by the region: **on him dependent rest all living creatures**.

44: **Three** with long tresses show in ordered **season**. One of them sheareth when the year is ended.

One with his powers the universe regardeth: Of one, the sweep is seen, but his figure.

48: Twelve are the fellies, and the wheel is single; **three are the naves**. What man hath understood it?

Therein are set together spokes **three hundred and sixty**, which in nowise can be loosened.

Discussion on the above verses

In the above six verses, the Poet has used a **Wordy Model** of “**Moving Ratha having a Spoked Wheel or Kaal Chakra**” so as to describe **Yearly time-scale**. It also manifests that the Rigvedic People were fully aware about the role of **Surya** (see **verse-12**-wherein the Poet has used the phrase “*as god with far-seeing Eye*”, and in the **verse-14** he has specifically mentioned the same as **Sun's Eye**). This signifies the role of **Surya** as the **Time-keeper**” means real shaper of the day/night, seasons, and the year or the facilitator of the **Ritu-chakra**.

Verse-48 informs us that a **year** consists of **360 days** (including nights as well) in total or **360 days and 360 nights** when treated separately and then added together that becomes **720 (seven hundred Sons and twenty)** as mentioned in **verse-11**.

The **Verses- 11, 12, and 48** also intimate us that there are **twelve months** in a year.

In the **verses 11, and 12**; there are indirect references of presence **Five Seasons** in a year. This can happen only when there is **no rain** during the Rainy season. It means, due to **Vritra** effect (real Drought) **Varsha** ritu goes missing, and hence only **Five Seasons** (of two months each means *ten months* plus two months drought) are experienced.

Three naves phrase found in the **verse-48** may be taken as **Three Main Seasons** of the year namely, **Rainy, Winter, and Summer** generally experienced in the **Indian Sub-continent**.

When the Composer in the **verse-2** says that a **Ratha has a Single Wheel**, and is drawn by a single **Asva**, means in his poetic style, he wants to tell us that, in reality, the **Yearly changes that occur in the World** (moving **Ratha**) are caused by **Surya (single Asva)**. It means to say that, among the **Several Rigvedic Characters** (including Deities of their imagination), the Poet clearly visualizes, the **Sun (Surya)** as the “**Only Entity Responsible for the Rotation of Time**”. In other words, through this description the Poet of the hymn has highlighted the fact that the **Cyclic or Periodical Occurrence of the various Seasons in a Year** in the **World** is only due to God **Sun/Surya**. This holds true even today as well.

Summing up the discussion on, contents of relevant verses of hymn **Rv-1.164** that deal with **Rain, Time and Seasonal aspects**; information provided by the Poet does manifest that in reality, since beginning of the world, God **Surya** has been playing the most vital roles as the “**Rain Maker**” and the “**Time Keeper**”. In true sense, the Poet of the hymn **Rv-1.164** has realised that god **Surya/ the Sun** is the only **Prime Mover** of the World.

L. Social Dimension- Performing Marriage of an abandoned Girl:

Hymn **Rv-10.85** is one of the most discussed hymns of **Rigved** in which the Poet has narrated a story of wedding ceremony of the bride **Suryaa** who is the daughter of God **Surya**/the **Sun** to the bridegroom **Soma** or **Moon**. Even in the verses of Early Mandalas of **Rigved**, “**Suryaa**” is described as the daughter of the God **Sun/Surya**. It is very strange but fact that, out of the total 47 verses of the said hymn, God **Surya/Sun** appears **only twice**; first in the verse **Rv-10.85,1** along with other physical elements of the world known to the Poet. And in the verse **Rv-10.85,18** **Surya/Sun** has been indirectly mentioned as the one who moves around and watches everything present in the world as that of **Soma/Moon**.

Surprisingly, there is no mention of “**mother of Suryaa**” in the whole hymn.

The Two late Verses **Rv-10.85,40** and **41 [1]** of the hymn provide clues about Suryaa’s upbringing from her childhood to marriageable age.

Rv-10.85,40: Soma obtained her first of all; next the Gandharva was her lord.

Agni was thy third husband: now one born of woman is thy fourth.

Rv-10.85,41: Soma to the Gandharva, and to Agni the Gandharva gave:

And Agni hath bestowed on me riches and sons and this my spouse.

Here the word **Soma** stands for juice and not the **Moon**. It means to say that, being the daughter of **God Surya/Sun**, since childhood, in absence of her mother, she grows up with drinking **Soma** (as her mother was not present to feed her). In case of human being, instead of Soma, milk of cow would be applicable.

Subsequently, **Gandharva**/a teacher trains her in different fields such as dance, music etc.

Finally, after becoming a grown up girl, she learns how to cook using fire/**Agni**. Please note that **Agni** is called as **Griha-pati** in many Hymns of Rigved.

Therefore, in true sense, in absence of her parents, first **Soma** juice (cow’s milk-for daughter of human), then **Gandharva**, and finally **Agni** become **Suryaa’s Care Takers** or the **Guardians** and not the **real husbands/Pati** as interpreted by many experts. But the fourth one mentioned in the verse has to be her real husband, a dependable character entering her life, but only after her marriage to him.

It means, “**Suryaa**” actually marries only to **Moon/Soma** and not to **Four Different Entities**.

Here the question is “**why does Suryaa choose Soma over any other God?**”

Probable answer is, **Moon/Soma** is an independent but well established character since old-time (see verses **1 to 5** of the hymn **Rv-10.85**) who is like her father comes and goes every day. It means, she finds some similar features in **Soma** as that of her **father “Surya/Sun”** (refer to verses **Rv-10.85,18** and **19**). That is why she decides to marry **Soma/Moon**.

Key Points of Suryaa’s Marriage described in the hymn Rv-10.85 are as follows.

1. In absence of the parents of **Suryaa**, God **Savitar** becomes her **foster father** and does **Kanya-daan** in presence of **Agni** (in **Hindu Marriages**, this ritual is still performed in front of a **fire /Agni-Sakshi**) and hands over **Suryaa** to her spouse, the **Moon**.
2. In the verse **Rv-10.85,39** the Poet requests **Agni** to give **hundred autumns** lifespan means a very long life to Groom. **Sharadah Shatam**/hundred years phrase symbolizes an ideal lifespan that is applicable to a human being only. This is due to the fact that since **pre-Rigvedic** era, the ancestors of the Rigvedic Priests have defined **the Imaginary Vedic Deities as the Immortal Characters**. Hence an Ideal Life-span of hundred years is not applicable to any Imaginary or Real Rigvedic Deity.
3. The verse **Rv-10.85,42** tells us about the completeness of the family life. A Family that includes sons, grandsons of an old couple who live happily together.
4. Verse **Rv-10.85,46** conveys us when a newly married girl first time goes to her husband’s house to start a new life with spouse, there she finds that in his joint family, there are many family members living together under one roof such as Father-in-law; Mother-in-law; Brothers-in-law, and Sisters-in-law. It means, unlike her earlier place of living, this new house is full of close relatives, and hence her first priority must be to know each of them, and mentally be ready to live with all of them.
5. Verse **Rv-10.85,44** informs us in the family, there are four and two footed animals too.
6. To interpret the hymn in a better way, there is a need to re-arrange some verses so as to streamline the flow of information provided by the Poet in them.

In brief, the hymn depicts life story of a girl child whose parents have abandoned her (most probably it is a story of a girl born through illicit relationship) immediately after birth as her father, God **Surya**/the **Sun** plays no role in bringing up **Suryaa** and also goes missing in the complete marriage function. But for a **social cause**, other characters come forward, and take the leading position to fulfil the social responsibility.

M. Moral and Ethical dimensions- Prohibition to Incestuous Alliances:

Ethical or Moral dimension is decided by the way the senior members or the leaders of the society guide other persons on how to develop, maintain or even keep safe distance in social relationship among the family members, relatives, neighbour and friends.

In this section, we are going to discuss on two examples found in **Rigved**.

1. An Example of Romance of “God Surya/Sun with Goddess Usha/Dawn”:

The two successive verses belonging to hymn **Rv-10.3** dedicated to **Agni** jointly retell the mythical story of God **Surya** having love affair with Goddess **Usha**, which is actually based on a natural phenomenon, as a daily routine God **Surya** follows Goddess **Usha/Dawn**.

Both original verses with **Griffith Translation** [1] are given below.

Rv-10.03,2: *kṛṣṇām yadenīmabhi varpasā bhūjjanayan yoṣāmbṛhataḥ piturjām |*
ūrdhvaṃ bhānuṃ sūryasya stabhāyandivo vasubhiraratirvi bhāti ||

Having o'ercome the glimmering Black with beauty, and bringing forth the dame the Great Sire's Daughter,
Holding aloft the radiant light of Surya, as messenger of heaven he shines with treasures.

Rv-10.03,2: *bhadro bhadrayā sacamāna āghāt svasāraṃ jāro abhyetipaścāt |*
supraketairdyubhiraghnirvitiṣṭhan ruśadbhirvarṇairabhi rāmamasthāt ||

Attendant on the Blessed Dame the Blessed hath come: the Lover followeth his Sister.

Agni, far-spreading with conspicuous lustre, hath compassed Night with whitelyshining garments.

After every Night, **Surya** gets into action, and comes after **Usha** who is believed to be his Sister. But the Poet has presented the act of Nature as if **Surya/the Sun** is a lover of **Usha**, and therefore, he daily chases her.

Please note that in the several verses of the Rigvedic Texts, **Usha** has been described as the “**Daughter of Heaven**”, and in a few verses **Surya** is called as **Aditya**, means **Son of Aditi**.

But as per other myth, he is also termed as the **Son of Heaven and Earth**. It means to say that, in relation, **Surya/the Sun is brother of Usha**.

Since the references about the story of their love affair are also found in some of the verses of the **Five Early Mandalas**, hence it can be firmly said that the story would have been

existing in the minds of ancestors of the Rigvedic Priests since pre-Rigvedic time. Following verses from the **Mandala-3** (one of the Early Mandalas) would make this point more clear [1].

Rv-3.30,12: Surya transgresses not the ordered limits set daily by the **Lord of Tawny Coursers**.

When to the goal he comes, his journey ended, his Steeds he loses: this is Indra's doing.

Rv-3.44,2: “In love thou maddest **Usas** glow, in love thou maddest **Surya** shine”.

Thou, **Indra, knowing, thinking, Lord of Tawny Steeds**, above all glories waxiest great.

Indra takes action against Usha and Surya/the Sun

Among the several myths found in **Rigved**, “Indra's act of removal of Wheel of Ratha of **Surya**”, and “his crushing of Ratha of Goddess **Usha**” are the very special stories as both characters are the Rigvedic Deities who arrive daily in the world and not the Enemies of Rigvedic Priests. Verses wherein Indra’s action have been mentioned are given below.

Action against Surya- Rv-4.28,2; Rv-4.30,4;

Action against Usha: Rv-4.30,8; Rv-4.30,9; Rv-4.30,10; Rv-4.30,11; Rv-10,73,6;

Rv-10.138,5:

Since the references of both stories are mostly found in **Mandala-4** (One of the Early Mandalas) and in **Mandala-10** (the Last Mandala), it is crystal clear that both myths were making rounds in the minds of Vedic People since pre-Rigvedic time. It seems that the Rigvedic Poets through the composed Poems enjoyed making comments on the Two Deities.

Rv-1.115,2: Like as a young man followeth a maiden, so doth **the Sun, the Dawn**, refulgent Goddess:

Where pious men extend their generations, before the Auspicious One for happy fortune.

The verses given above though in mythical sense tell us about on-going love affair of God **Surya** with Goddess **Usha**. In the **Mandala-3** verses **Rv-3.30,12; Rv-3.44,2** the Singer has pointed out that God **Indra** is aware of their relationship who has already warned **Surya** about the same.

Since Rigvedic Composers have projected **Indra** as the **Supreme Deity** of the world, then it becomes the primary responsibility of God **Indra** to initiate corrective action against a character if he/she is found violating the ancient laws.

2. A Case of “Yama and Yami” mentioned in the hymn Rv-10.10:

Hymn **Rv-10.10** is a dialogue hymn, as an on-going dialogue that occurs between the twin brother and sister through which the Composers has attempted to address the question of “**Marriage within the Family Members**” i.e. **Brother and Sister** physical relationship at that time.

As per the Rigvedic Text **Yama** and **Yami** are the twin children of **Vivasvana**, and hence they happen to be **brother (Yama)** and **sister (Yami)**. We shall purposely begin our discussion with **verse-7** as it clearly hints at Yami giving an open initiation to her brother Yama to have sexual relationship with her. The Poet has presented the verses **8 to 14** as the on-going dialogue between brother and sister and every time **Yama** tries to convince her that there is no possibility for any brother to have physical intimacy with his own sister in any form. It means, through this hymn, the Poet does not recommend sexual interaction within the members of the same Family [1].

Rv-10.10.7: *yamasya mā yamyam kāma āghan samāne yonau sahaśeyyāya |*
jāyeva patye tanvaṃ riricyām vi cid vṛheva rathyeva cakrā ||

I, **Yami**, am possessed by **love of Yama** that I may rest on the same couch beside him.

I as a wife would yield me to my husband. Like car-wheels let us speed to meet each other.

The verse **Rv-10.10,7** informs us about **Yami** looks at her brother **Yama** as her husband. Hence she tells him that she loves him, and wants to have physical relationship as a wife has with her husband.

In the **verse-8**, **Yama** gives a reply to **Yami's** proposal, as the spies of Gods are regularly watching both of them, the twins should not discuss the matter at all. He further tells her that it would be better for her to get involved with someone of her liking.

Verse-9 conveys that **Yami** still insists **Yama** to have physical contacts with her and quotes an example as that of Heaven and Earth, though both are Brother and Sister in relation, but have given birth to many children (Heaven and Earth are considered as the Universal Parents of the Rigvedic Deities – please refer to the verses Rv-7.53,1 and 2).

Starting from the **verses 10 to 14**, in an every alternate verse, **Yama** counters his sister's point in a proper way, first says that probably in near future, after some generations, the people would not imagine about having such unethical act, as they would decide to follow some norms and find their partners outside their families. **Yama** also says that as he is not at all interested in such relationship, and she needs look for a suitable life partner for her.

It means to say that, though **Yami** keeps insisting to have physical intimacy, and her brother **Yama** keeps refusing the same and also argues with his sister that it would really be a sinful activity if he goes by her desire. Hence he categorically states that she must choose a right man as her companion if she wishes to have **pleasure like human-beings/mortals**.

From the content of the Hymn **Rv-10.10**; it is evident that **Brother-Sister** sexual relationship is not at all recommended by the Poet of the said hymn.

Above story becomes another example of the strong opposition of the Rigvedic Priests to a **marriage between brother and sister; the two opposite gender persons who belong to same family and are the blood relatives**.

In short, the examples of **Yama and Yami**, as well as **Surya and Usha** definitely convey that, since pre-Rigvedic time, the incestuous relationship was not preferred at least in the Vedic Community. It is quite possible, during that period, in other communities of the Rigvedic Society or in other tribes belonging to different areas surrounding the Rigvedic Territory, the marriages between the Members of the **same Family or blood relatives** would have been performed due one or other reasons. Probably in many communities of that period, incestuous union was not a taboo.

Although closeness of the two opposite genders belonging to same family did not become a social order or was unacceptable in general, still in some special cases, out of compulsion wedding between the two members of the same family would have been permitted.

Note: *During the period of ancient kingdoms of countries like **Egypt, Greek and Peru** Incestuous relationship was quite common in some **Royal Families** who ruled these countries.*

N. Practical Dimension- Permission for “Niyoga” relationship to achieve “Successor”:

Hymn **Rv-10.86** deals with a special situation arises due to incapability of a king to produce a male child due to impotency. Of course, the king then engages his old time friend to get successor for his kingdom from his wife through **Niyoga relationship**. But for some time, the king has to go through a bad phase of his life when his own people ignore him.

The very first verse **Rv-10.86,1** reflects the mood of the subjects [1].

Rv-10.86,1: Men have abstained from pouring juice they count not **Indra** as a God.

Where at the votary's store my friend **Vrsakapi** hath drunk his fill. Supreme is **Indra** over all.

The Composer in the verse **Rv-10.86,1** conveys us that the people stopped pouring **Soma** juice to **Indra**. It literally means the subjects started neglecting presence of the **King/Indra** in a social gathering, as despite married for many years, the **king** failed to produce progeny. It indirectly means the people stopped paying attention to an impotent King.

The Poem is composed in such a way that as if God **Indra**, his wife **Indrani** are the affected party, and hence **King/Indra** first takes his wife into confidence and then both jointly decide to solve their **Family Issue** in the best possible way. It is very interesting to know more about their plan and how the **Divine Beings** or the First Couple of Rigvedic Tribe finds a **practical solution** to their Problem.

As per the plot, considering the fact that **Indra/king** is unable to make **Indrani/Queen** pregnant due to a sexual problem, then the **King** invites his close friend **Vrisha-kapi** who lives far away from the king's palace and requests him to have a physical relationship with his **wife/Queen** so that his wife would give birth to a male child and hence his kingdom would get a proper successor or a legal heir. Initially, a bit hesitant **Vrisha-kapi**, with the passing of time, becomes an expert in handling a woman in bed and makes the Queen happy and finally meets the expectation of King and Queen.

In the last verse of the hymn, **Rv-10.86,23**; the Poet has revealed the truth or the real result of the actions taken earlier to achieve the target set by the king.

In this way, through **Niyoga relationship**, an impotent king could **achieve successor for his kingdom**, a practical solution to an unexpected problem encountered in his life that also becomes a face saving formula for him and his wife.

O. Female-centric Dimensions- Changing Roles of Women:

Poets belonging to Five Different Families who are said to have composed **Five Early Mandalas of Rigved (Mandala-2, 3, 4, 6, and 7)**, in their “**Songs of Praise**” either paid major attention to “**Indra-Vritra/Ahi clash**” or in some hymns they brought out differences between the **Leaders of Five Tribes** and the **Five Kings of Bharat clan**. Therefore, we do not come across any **special** or **active reference** on a woman in the Poems composed by them.

But in the **Five Late Mandalas (Mandala-5, 8, 9, 1 and 10)**, there are some verses / hymns that illustrate some special features of women hood of that time and one by one, we shall discuss stories of womenfolk highlighted by the Poets of the Late Mandalas of Rigved.

1. Woman shows more Faith in worship of God than Man

Three successive verses from **Mandala-5** hymn tell us about a new thing.

Rv-5.61,6: Yea, many a woman is more firm and better than the man who turns,
Away from Gods, and offers not.

Rv-5.61,7: She who discerns the weak and worn, the man who thirsts and is in want
She sets her mind upon the Gods.

Rv-5.61,8: And yet full many a one, un-praised, mean niggard, is entitled man,
Only in were gild is he such.

Comments: Through above three composed verses, the Poet has put his finger on a relevant question, “out of a married man and his wife/woman, who is more religious?” The Poet, based on his experience, has replied the question in his style wherein he said that as far as worshipping of Gods is concerned, woman makes a better devotee as she is more dedicated person. As per the Poet, it is woman who pays attention to the needs of her husband including preparing food, giving water, his other wants (physical), and still finds time to focus her mind on God. Whereas, the Poet finds man as a niggard (**PaNi**), ungenerous (wants more in return) and has superficial interest in God and hence keeps himself away from worship.

It means to say that in addition to fulfilling her responsibilities as a wife or doing necessary household chores, married woman makes herself available for praying to God that too without expecting anything in return.

Note: *Probably an example of comparison of distinct behaviour of husband and wife or a married couple mentioned in the verses **Rv-5.61,6 to 8** that belongs to “other than Priestly Family”.*

2. Family Matters- Quarrelsome Wives of a Husband

It is very interesting to know that the **Last Mandala Rigvedic Poets** have made a **family drama** as a subject that has been described in three separate compositions. In the following paragraphs we shall discuss same thing in brief.

A Man having more than one Wife- Three Different Stories:

a. Quarrel among the Many Wives - Verse Rv-10.124,7:

In the second line of the verse **Rv-10.124,7**; here the Poet has quoted an example of a regular quarrel among the women-folk or frequent fights among the many wives of a man, wherein each one tries to impress upon others that she is the most-liked/favourite wife of her husband.

b. Rivalry between the Two Wives - Hymn Rv-10.145:

In the said hymn, the Poet tells us the story, how one wife of a man tries to become stronger and superior to other woman. In the Poet's words, she wants to drive away her rival wife/co-wife from her husband's house so that, she will get full attention from her husband, and hence become victorious. It means, one wife wants to dominate the other one.

c. Competition among the Many Wives - Hymn Rv-10.159:

This is another example of Jealousy among the many wives of a Man. As per the content of the hymn, a woman wants to defeat all other opponent wives or somehow wants to get rid of them, so that, only her children would have right to rule. It means, being the bold and dashing woman, she wants to dictate her terms to others and take control of her husband and family.

In short, when it comes to exhibit supremacy or status within the family, the women of that era were not far behind and used various tricks to dominate their competitors.

Moral of the three Stories is-

“Might is right” or

“The Empty household Vessels make the most Noise”

3. Determined Wife gets back “Her Married Life” on right track

Rigvedic Poet in the hymn **Rv-10.102** has narrated a novel story of a married couple wherein husband has no interest in having sexual relationship with his wife.

The hymn revolves around the two characters /persons; **Mudgala** is the name of husband, and **Mudgalani** is his wife and despite living together for several years, they do not have satisfactory physical relationship with each other.

General Outline of the story as it appears in the hymn is given in brief below.

Mudgala is a person who does not show interest in his wife **Mudgalani** since many years either she could not produce offspring or she is very much younger to him. Then **Mudgalani** (on somebody's advice?) decides to take **Mudgala** on a very long trip in a **Ratha** drawn by a bull (**Vrishabha**). The Poet in the hymn actually talks about a cart race, means as if the couple is participating in a competition, but after taking **penetrative look** at the content of the hymn, it can be easily understood that they are actually going to compete with each other.

The reins of the cart are in the hands of **Mudgalani**, means she is in the driver's seat. During the race, **Mudgalani** tries to attract the attention of her husband by wearing a garment that goes in air while riding Ratha. It means that, at that time, she is very excited and has already made up her mind to go to any extent for their physical contact.

The Poet has presented a story in the form of a “cart running in a race that is occupied by the two persons/ Mudgala and Mudgalani” which means that both husband and wife are first brought on the same platform to get privacy, and after sometime they move closer to each other, and finally at some point of time they get turned on to go for copulation.

But the intense look at the verses of the said hymn provides some clues in the form of symbolism used by the Poet in the composition as he has used some words with different but hidden intention. Probable interpretations of some terms (translated) are given below.

- **Bull/Vrishabha – Mudgala** (as he lacks “Sex Drive” possibly due to his old age).
- **Yukta/Yoke-- physical union** or locking of a couple with each other.
- **Race/Ja – Sexual act or intercourse** (journey) privately performed by a married couple.
- **Ratha-** A body of **Husband/Mudgala** (or wife/Mudgalani at some places).
- **Keshi-** a **woman** having very long hair (**a young lady/ Mudgalani**)

The verse **Rv-10.102,6** hints at both husband and wife have come close to each other to have privacy and then physical intimacy.

The **verse-11** of the hymn depicts that **Mudgalani** who was earlier being totally neglected by her husband, but now due to her proactive nature, brought him under control, means she forced him to play his natural role of a **Married Man** in their life. In other words, by taking initiative, **Mudgalani** has become successful in making **Mudgala sexually active** (lack of desire for sex had affected their relationship) and now she is so confident that by playing the lead role in the family life, she would be able to fulfil all her desires in future.

The Poet has used character **Indra** as an arranger, or facilitator who brings both **Mudgala** and **Mudgalani** at one place. In reality, **Indra acts as a catalyst only**, and then provides an appropriate opportunity to come together, work together, stay together to regain the confidence in married life. It means to say that **Indra** makes them to meet first and then mate.

Moral of the hymn is, “**If a married woman is a determined person, then she can easily make her husband to dance to her tune**”.

4. Situation based decision on the Marriage of a Girl/Woman

i. A Grown-up Girl can choose her Life-partner:

The verse Rv-10.27,12 tells us that a good looking girl of Rigvedic time has right to select her companion among the friends. It means to say that at least during the Last Mandala Period, the members of Rigvedic Community were open minded as the grown up girls and boys mingled with each other, that automatically gave a girl an opportunity to find her spouse among her friend circle or the boys known to her.

ii. Only solution to the problem of Blind Girl's Marriage:

In the verse **Rv-10.27,11**; Poet has made it clear as **blind girl** cannot choose her life partner, hence her father should arrange her marriage but he needs to tell about her blindness to the prospective bridegroom before fixing a wedding.

iii A Widow can marry to her brother-in-law:

In the verse **Rv-10.40,2** the Composer has presented an unusual or uncommon marriage between a **widow** and her **brother-in-law** probably to safeguard the interest of the family.

P. Poetic dimensions –Creation of Metres, new Words and Tools for the Praise-songs:

Language is a medium of communication. Since old time, man has been using signs, gestures and different sounds created through mouth to express his thoughts and actions. Ancient People when lived in groups in the different parts of world first developed variety of the spoken words to communicate with the persons of their tribes. Afterwards, man developed structured speech to convey his feelings in a specific format.

Poetic language differs from the ordinary language as most of the Poets try to express their ideas obliquely and not in a straightforward manner. It simply means a Poet applies a creative approach to present his/her views on a chosen subject using several special tools commonly known as **Poetic Devices**.

Strictly speaking, **Rigved** is the literature composed in the Poetic form and hence demands active participation from every reader. In reality, **Archaic Sanskrit Language** of **Rigved** instigates the reader to explore many possible meanings hidden in the words of verses and compels him/her to think beyond the literal or plain meaning of the words/terms used.

In the **Composed Poems, Rigvedic Poets** have given enough information about the basic Plot / background of the story, the description about the Important Characters involved in the acts like **Indra**, (who is supported by other Deities such as Agni, Vishnu, Bruhaspati, Varuna, Mitra, Pushan, Rudra, Asvins, Maruts Parjanya etc.) and the real Villain **Vritra/Ahi**, the setting of mythical War between them. Everything has been verbally illustrated in an ancient Sanskrit language (use of imagery/symbolic language / metaphors / similes to portray the central idea) by the several Singers who composed **Ten Mandalas** consisting of **1028 Suktas/Hymns** over a very long period, and also maintained continuity in explaining the on-going mythical conflicts but in distinct Poetic Styles.

However, the **Lofty Imaginations** of the Rigvedic Poets to describe various characters whether Factual or fictional, their **Minute Observations** of the Natural Activities, and their **Personal Experiences** gained through the interactions with other people have been interwoven in the old text in such a way that, we do not get straightforward meanings of the Rigvedic verses, but need to search for the same from the hints provided by the composers, and in many ways interpretation of the verses is very similar to solving puzzles. Due to the complex nature

of the compositions, it becomes a very difficult task to identify and separate the hidden features from one another. Hence, there is a need to know the content of the Rigvedic verses not only by reading between the lines, but also between the words. One such example is given below.

Vipas and Sutudri request the Poet not to humiliate both using improper words

Rv-3.33,8: Never forget this word of thine, O singer, which future generations shall re-echo.

In hymns, O **bard**, show us thy loving kindness. Humble us not mid men. To thee be honour!

Comments: The Poet has composed above verse in such a way that as if **Vipas and Sutudri**; the two rivers are requesting him not to use abusive language about them, as the Poets of future generation would learn this and continue the same trend.

In other words, the Poet has stated that no Singer should use derogatory words in the “**Poems of Praise**” despite passing through a difficult situation. In adverse condition as well, the Poet (bard) needs to keep his head cool and show the respect through the chosen words.

Although the Poet has composed the said verse in the name of two rivers, but cryptically he has informed all the future Composers not to use foul language for any character whether it is a Deity or a Demon.

That is why like many Gods, the Poets of many Mandalas have called their enemies as “**Asuras**”. Only in some verses of **Mandala-10**, we find that All Gods became Gods and All Demons as Asuras.

As the interpretation of the Rigvedic Hymns/Verses differ from person to person, then it becomes increasingly difficult to bring all Vedic scholars on a common platform as each one has his/her own opinion about the same feature. Therefore, it becomes necessary to ask self-addressed questions to understand the line of thinking of a particular person.

1. How does a person look at the content of the verse?
2. What does a person want to make out of it?

The language used by the Rigvedic Poets is different from the language spoken by the common people lived in the Rigvedic territory. Hence an ordinary person cannot understand the **Poems of Praise** as they are composed in the Poetic Language which is different from the spoken language (literal language) of everyday life.

Literal language (also applicable to **speech/Vak** of Vedic time) is the language that conveys exact and direct meaning of the words, whereas, **Poetic Language** takes a kind of roundabout path to its meaning, in many cases communicates indirectly and hence harder to understand than the former. Therefore, intention of any Poet cannot be understood from the exact meanings of the texts (words) used in **Poetic** or **Figurative Language** but one has to take into account the contexts as well.

History of the creation of Basic Poetic Structure for the Praise-Songs

Some hymns of the **Last Two Mandalas** provide information on the origin of metres used by the Poets since inception. Verse **Rv-1.164,24** tells us about the use of **seven metres** for the composition of Rigvedic Praise-songs since beginning.

Rv-1.164,24: *gāyatrēṇa prāti mimīte arkām arkēṇa sāma traīṣṭubhena vākām
vākēṇa vākām dvipādā cātuspadā akṣāreṇa mimate sapta vāñīḥ*

With **Gayatri** he measures out the praise-song, Sama with praise-song, triplet with the **Tristup**.

The triplet with the two or four-foot measure, and with the syllable they form **seven metres**.

Comments: There are total seven metres or voices/ *saptā vāñīḥ* comprising of different numbers of syllable/**Akshara** and out of which **Gayatri**, **Tristubh** are the most commonly used to compose the **Praise-songs**. The composed verse may contain two or four feet/**pada**

In the two consecutive verses of the hymn **Rv-10.130**, the Poet has conveyed names of the **seven metres** used since inception of **Rigved**. The composed hymn actually tells us the basics of the creation and use of the different types of **Praise Songs** since old time. Hence the hymn should be titled as “**The history of Creation of different Metres for Poems of Praise**”.

Rv-10.130,4: *agnergāyatriyabhavat sayughvoṣṇihayā savitā saṃ babhūva |
anuṣṭubhā soma ukthairmahasvān bṛhaspaterbṛhatī vācamāvat ||*

Rv-10.130,5: *virāṇ mitrāvaruṇayorabhiśrīrindrasya triṣṭub ihabhāgho ahnaḥ |
viśvān devāñ jaghatyā viveśa tenacākṣipra ṛṣayo manuṣyāḥ ||*

Metrical information found in the Hymn **Rv-10.130** is given below.

Verse-4: Gayatri, Usniha, Anustubha, Brihati

Verse-5: Viraj, Tristubha, Jagati

But the Poet has linked these **seven metres** to **seven types of the Gods**, and they are:

1. **Gayatri**-Agni;
2. **Usniha**-Savitar;
3. **Anustubha**-Soma;
3. **Brihati**-Brihaspati;
4. **Viraj**-Mitra+Varuna;
6. **Tristubha**-Indra;
7. **Jagati**-All Gods/Visvedeva

Through the verse **Rv-10.130,6** the Poet has brought out the fact that during the ancient period, these metres were created by the **Men like Rishis** (*r̥ṣayo manuṣyā*) when **Yajna** ritual was being shaped. In the **verse-7**, the Composer has revealed that the **Praise-Songs** and the **Chandas/metres** (*saha-stomāḥ saha-chandasa*) came into existence along with **Yajna** rite due to **Seven God like Rishis** who were authorised to finalize the **ritual procedure**. Now we shall take a fresh look at the verse **Rv-10.130,1** given below [1].

Rv-10.130,1: The sacrifice drawn out with threads on every side, stretched by a **hundred sacred ministers** and one,

This do these **Fathers** weave who hitherward are come: they sit beside the **warp** and cry, **Weave forth, weave back.**

Above verse cryptically tells us about the shaping up of **Early Yajna rite**. As per the **verse-1**, the several **Ancestors/Fathers/ Rishis** have woven the things forth and back as if they were arranging or weaving threads to form a warp or cloth. It practically means, when one Rishi comes up with a new idea/proposal, then others suggest some correction or modification to it. Then the earlier Rishi goes back to basics, modifies the same which is approved by all. It implies that the ancient Rishis amicably sorted out their differences of fashioning of **Yajna** ritual by holding “*Shastrarth* or *Intellectual Debate* or *Constructive Discussion*” among them. Same approach holds true for **Chandas** or **Metres** too.

In other words, the Poet of hymn **Rv-10.130** has briefly narrated the true story behind the **standardization of Seven Metres** used for the composition of **Poems of Praise**. He also

made it clear that these **Metres** were formed amid fashioning of **proper Yajna procedure**. Please note that the **designing of metres** was a collective work of **many Rishis** who were also involved in shaping up of **Yajna** and hence it is **not credited to a single Rishi**.

It also manifests that during the **pre-Rigvedic** time, in **Vedic Philosophy**, earlier to formulation of **Yajna**, there was no practice of **composition of lengthy songs of praise**.

When many Poets began composing **Poems to praise** for the Deities, in competition, they would have created new vocabulary to impress upon each other. Example of the word play of the Priests to laud **Indra** on the occasion of **Yajna** with the use of situation based coined new terms/titles is given below.

Indra, the character often glorified with the New Titles/Degrees

It is to be borne in mind that **Indra** was created after appearance of several **Vritras** (real droughts) in the **Sapta-Sindhu** region. It means to say that, the ancient Rishis who shaped **Indra** and the Rigvedic Poets who composed several **Songs of Praise** possessed inherent skill and understanding needed to create of the new words or Vocabulary to be used in the Poetry.

Some of the basic attributes that make **Indra** as **the True Warrior** or **the most Furious** /**Manyu** and **the most generous God** are described with suitable word power as under.

Shatakratu : having hundred powers

Sakra : powerful

Vrushabha/Vrushan : “mighty” or “as aggressive as bull”

Vajrabrit : “bearing the Vajra/thunderbolt” (depicts Fire-power)

Vajrivat or **Vajrin** : “armed with the Vajra/thunderbolt”

Vritrahan : Vritra-slayer

Purandara : Destroyer of the forts/colonies of enemy

Ajara: Non-aging character

Purva : Very old/ancient

Maghavan : the generous, liberal, bountiful, bestower of Gifts

Sachipati : Lord of Mighty

Vajradaksina : Holding the Vajra /thunderbolt in his right hand

Satyasya : Son of truth.

Apsujit : Winner of waters

Soma-pa and **Soma-pavan** : Soma Drinker (enhances Strength and stamina).

From the above terms, it is crystal clear that depending on the situations, the Composers have coined different adjectives to decorate **Indra** with the new Titles/Degrees, very similar to a present-day popular phrase “**Dress for the Occasion**”.

In fact, by composing Praise-Songs on varied topics, the Rigvedic Poets of the Late Mandalas (especially **Mandala-1, 8, 9** and **10**) have demonstrated that they possessed innovativeness, fresh knowledge, and high degree of Poetic Skills to meet the challenges posed by their co-workers. Three verses selected from **Mandala-8** speak about the capability of a **Mandala-8 Poet**.

Verses Rv-8.95,7 to 9

Rv-8.95,7: एतो नविन्द्रं सतवाम शुद्धं शुद्धेन साम्ना | शुद्धैरुक्थैर्वाव्रध्वासं शुद्ध आशीर्वान ममत्तु ||

eto nvindram stavāma śuddham śuddhena sāmna |
śuddhairukthairvāvṛdhvāmsam śuddha āśīrvān mamattu ||

Rv-8.95,8: इन्द्र शुद्धो न आ गहि शुद्धः शुद्धाभिरूतिभिः | शुद्धो रयिं नि धारय शुद्धो ममद्धि सोम्यः ||

indra śuddho na ā ghahi śuddhaḥ śuddhābhirūtibhiḥ |
śuddho rayim ni dhāraya śuddho mamaddhi somyaḥ ||

Rv-8.95,9: इन्द्र शुद्धो हि नो रयिं शुद्धो रत्नानि दाशुषे | शुद्धो वर्राणि जिघ्रसे शुद्धो वाजं सिषाससि ||

indra śuddho hi no rayim śuddho ratnāni dāśuṣe |
śuddho vṛtrāṇi jighnase śuddho vājam siṣāsasi ||

Above three verses taken from the hymn dedicated to **Indra** exhibit that the Poet has often used word **शुद्ध/Shudda/ śuddha** and its derivatives that creates repetition of the same sound many times in each verse. The use of many similar sound producing words in the lines of Poem is commonly known as **Alliteration**. In some verses of both classes of Mandalas, some Poets have done sound repetition using words like **Vrisha**, **Vrishna** and **Vrishabha** to produce **Alliteration effect**.

Since inception of **Rigved**, the Rigvedic Composers have used the syllables/sounds in a proper order to create and maintain the **rhythmic patterns** (voices are organized to form **melody** and **harmony**) as they followed instructions given by their ancestors a long back.

In sum, symbolical use of the **archaic language**, selection of **different Metres**, coining **new vocabulary** and employing various **Poetic devices** to express their **knowledge** and **imagination**, the **Rigvedic Poets** have shown their **mastery** in the field of **Ancient Poetry**.

Q. Hidden Dimensions- Animal and Human Sacrifice in Yajna:

In **Ten Mandalas of Rigved**, there are a very few references that explicitly tell us about the **Animal sacrifice**. Two hymns of **Mandala-1**; i. e. **Rv-1.162** and **Rv-1.163** dedicated to “**Asva/the True Horse**” definitely give detail account of the **Real Horse sacrifice**. As per the information provided by the Poet of these hymns, the **said animal was a new entrant** in the Vedic World, and probably brought by a **Horse Rider** from the western side of the **Rigvedic Territory**, through **Khyber Pass**.

In the verse **Rv-10.61,21** presence of **अश्वघ्न/ Asvaghna** word, does manifest that it is name of a person who has killed the Horse. Verses **Rv-5.29.8** and **Rv-6.17,11** do indicate sacrifice of buffaloes in the name of the Gods like **Indra** and **Agni**. It is generally believed that **Ten Apris Hymns** were composed with the purpose to sing during such sacrificial rituals.

Following verse from the **Last Mandala addressed to Agni** indicate several animals like horse, Bulls, Oxen rams etc. were sacrificed during the very Big Yajna rite.

Rv-10.91,14: *yasminnaśvāsa ṛṣabhāsa ukṣaṇo vaśā meṣāavasṛṣṭāsa āhutāḥ |*
kīlālope somaprṣṭhāya vedhasehrdā matiṃ janaye cārumaghnaye ||

He in whom horses, bulls, oxen, and barren cows, and rams, when duly set apart, are offered up,
To Agni, Soma-sprinkled, drinker of sweet juice, Disposer, with my heart I bring a fair hymn forth.

Presence of the term **आहुता:/Ahutah** in the first line of the verse does imply that the animals were offered in **Yajna**. In the next verse of same hymn (**Rv-10.91,15**), the Poet has talked about pouring/offering of **Soma, Grita** in the mouth of **Agni**.

Please note that at the time of special **Yajna**, many **Noble and Rich People** of that time used to give domesticated animals as the gifts to the Rigvedic Priests and these **Yajnas** are generally known as the “**Dana-Stuti Yajnas**”. In **Mandala-8**, we find maximum numbers of **Dana-Stuti Yajnas** as there was no water scarcity to the west of river **Sindhu** meaning thereby the People who lived to west side of river **Sindhu** were wealthy or better placed than the residents of Eastern part of Rigvedic Territory (area adjacent to river **Saraswati**).

After sacrificing the animal in **Yajna**, as a custom, a part of its flesh, after cooking separately would be served to the people who belonged to **warrior class** or those persons who were the regular flesh eaters. One such incidence is reported in the verse **Rv-1.164,43**.

Rv-1.164,43: I saw from far away the smoke of fuel with spires that rose on high over that beneath it.

The **Mighty Men** have dressed the spotted bullock. These were the customs in the day's aforetime,

Use of word **Vira/Mighty Men/Heroes** in the original **Sanskrit** verse signals the same.

Note: *Hymns Rv-1.162 and Rv-1.163 provide proper information on sacrifice of the "True Horse".*

Example of the Earliest Human Sacrifice

Please take intense look at the following verses that tell something new about **Dadhyac**.

Rv-1.84,13: With bones of **Dadhyac** for **his arms**, Indra, resistless in attack,
Struck nine-and-ninety Vrtras dead.

Rv-1.116,12: That mighty deed of yours, for gain, O Heroes, as thunder heraldeth the rain, I publish,
When, by the **horse's head**, *Atharvan's offspring* **Dadhyac** made known to you the Soma's sweetness.

Rv-1.117,22: Ye brought the **horse's head**, Asvins, and gave it unto **Dadhyac** the offspring of Atharvan.

True, he revealed to you, O WonderWorkers, sweet Soma, Tvastar's secret, as your girdle.

Rv-1.119,9: To you in praise of sweetness sang the honey-bee: Ausija calleth you in Soma's rapturous joy.

Ye drew unto yourselves the spirit of **Dadhyac**, and then the **horse's head** uttered his words to you.

Poet in the verse **Rv-1.84,13** has informed that the ancient Rishi **Dadhyac** who was the son of **Atharvan** (**Bhrugu** Clan Rishi who lived in during pre-Rigvedic period) offered his **Bones/Asthi** to shape the potent weapon (**Vajra**) of **Indra**. In other three verses (**Rv- 1.116,12, Rv-1.117,22 and Rv-1.119,9**), the Composer has requested twin Gods Asvins to revive **Dadhayc** (**Dadhichi**) by joining **Head of Asva** to his body. It indirectly means, **the head of Rishis Dadhayc was missing**. Here the main question is, *how and when did it happen?*

As it is well-known, during the sacrifice of any animal, first the head of that animal is severed from the body using a sharp blade. **Missing Head of Dadhayc** surely makes us to say that it could be the example of the **Earliest Human Sacrifice**.

Additionally, verse **Rv-10.163,3** implies that the Poet of **Mandala-10** knew the names of the **internal organs** of human body that are otherwise **invisible**.

Hence it can be said that as **Yajna** is derived from the **wildfires** that occur in the forests, both **Animal** and **Human sacrifice** definitely existed in **Rigvedic era** but would have been permitted only on some special occasions.

R. Villainous Dimensions- the Dasas and the Dasyus; Permanent Enemies of the Aryas:

All most all Vedic Scholars and Historians are of the opinions that the **Dasas** and the **Dasyus** are the **two distinct human tribes** who used to trouble the Rigvedic Priests regularly. Their simultaneous or separate presence in many hymns of **Rigved** that were composed on the either directions of river **Sindhu** over a very long period makes it difficult to accept the established views. The key points discussed below would definitely raise doubts about the beliefs of present-day Vedic Scholars.

- **Ten Mandalas of Rigved** are composed in different parts of Vedic Territory which is manifested by presence of several rivers in the texts including river **Ganga** of the **Far-east zone** to river **Rasa** of the **Extreme North-west corner**. It means to say that the generations of the Priests moved freely from one region to other without much difficulty. Also **no Poet of Rigved** has anywhere mentioned that the **Dasas** or the **Dasyus** obstructed their journey while moving from one place to other.
- During the period of **Five Early Mandalas**, the **five kings of Bharata clan** (a warrior tribe) who lived with the **Priests** did not eliminate the **Dasas** and the **Dasyus**.
- In reality, king **Sudasa** of **Mandala-7** defeated the army of **Ten Kings** on the bank of river **Parushni**, but could not replicate the same story against the **Dasas** and **Dasyus**.
- **Pakthas** who are termed as the enemy of the **Bharata king Sudasa** in **Mandala-7**, later on described as the friends of the new generations of the Priests in **Mandala-8**; one of the **Late Mandalas of Rigved** (see verses **Rv-8,22,10** and **Rv-8.49,10**), who also took part in **Yajna** rite. Whereas, the **Dasas** and the **Dasyus** are always depicted as the **hostile characters throughout the Rigvedic period**. It means, unlike **Pakthas**, the **Dasas** and the **Dasyus** did not change their behaviour despite interacting with the Rigvedic Priests on numerous occasions but continued enmity since beginning.
- If we go by the opinion of Vedic Experts and consider the **Dasas** and the **Dasyus** as the human beings, then obviously, they would have spoken some languages among the members of their communities. Surprisingly, till date, no linguist has listed out the loan words that have come to **archaic Sanskrit** from the languages of these two tribes. On the contrary, some linguistic scholars have identified number of words that have been borrowed by the Rigvedic Poets from the ancient languages such as **Munda**,

Dravidian, Old Persian and the unknown language of the residents of **Bactria Margiana Archaeological Complex (BMAC)**.

Hence it is essential to find out the truth behind the **Dasas** and the **Dasyus** from the information provided by the different Poets in the Rigvedic Verses/Hymns.

Contextual Clues provided by the Poets about the character “Dasa”:

1. **Krshna-Yoni/Dwelling in darkness means pits or stone caves (Rv-2.20.7),**
2. **Vṛṣa-Sipra/Dasa has very Strong Jaws needed to crush the bones (Rv-7.99,4),**
3. **Stri-Dasa/Female Dasa in lead position (Rv-5.30,9),**
4. **Dāsīrviśaḥ sūryeṇa sahyāḥ/ with arrival of Surya, Dasa goes missing indirectly means Dasa mainly acts in night/nocturnal (Rv-2.11,4 and Rv-10.148,2).**

Contextual Clues given by the Poets about the character “Dasyu”:

1. **Anasa/Noseless character (Rv-5.29,10),**
2. **Krshna-twacha/black colour outer layer (Rv-9.41,3),**
3. **Distant Dwelling/ resides far away from the place of visit (Rv-1.63,4),**
4. **Ayasa-Pura/lives in metal strong colonies or rocky mountain (Rv-2.20,8).**

As far as the **Dasas** are concerned, the verse **Rv-5.30,9**; from **Mandala-5** brings out very special thing about the **Dasas**. It informs us that **Stri-Dasa/Female Dasa** plays the leading role in attacking **Yajna** site. This uncommon feature takes **Dasa** very close to a wild animal as no woman from any ancient tribe could come forward to lead the group of Men openly.

The Poet of verse **Rv-5.29,10** (Late Mandala) intimates us the **Dasyu** is **Anasa**, means **Noseless**. **Rv-1.33,7** is the another verse belonging to **Mandala-1** does point out high flying nature of the **Dasyus**, whereas, the verse **Rv-1.63,4** exhibits **distant dwelling** of **Dasyu**. Verse **Rv-9.41,3** conveys that **Dasyu** has **Krshna-twacha/Black Outer Layer of Skin**.

From the **contextual clues** mentioned above, the Rigvedic term “**Dasa**” is an animal that looks very similar to a “**Dasa/Domesticated Dog**”, who lives in a group, **dwells in darkness**, has **bull-jaw** (strong jaw or facial look very similar to a Bull), and in whose community a **female (Stri Dasa)** plays a leading role. Based on the aforementioned features, a **nocturnal wild animal “Hyena”** which acts as a **scavenger** is the best suited candidate for the Rigvedic term “**Dasa**” who is treated as the enemy of the **Priests** involved in **Yajna**.

Similarly, from the **contextual clues** available in the Rigvedic literature, it can be said that a Rigvedic Character **Dasyu** who is **Nose-less/Anasa**, has **black colour skin/outer layer**, dwells in a mountain cliff (**a fort of metal**), daily covers a long distance during day time (**a distant dweller**), does not follow a set of rules (**a-vrata**), only knows eating without doing any **Karma** or actual work (**a-karma**) is nothing but a **Vulture** in reality, who used to attack **Yajna** site just to eat the remains of the animal being sacrificed during **Yajna** ceremony. The **Vultures** are described as the “**Nature’s sanitation workers** who always look for a job and work hard to finish it fast without any hesitation”.

Please take a close look at the following **Mandala-8** verses [1].

Rv-8.14,14 : The **Dasyus**, when they fain would **climb** by **magic arts** and **mount to heaven**,
Thou, **Indra**, **castest down to earth**.

Here the basic question is, **why does the Singer engage Indra to bring down the (mount to heaven could mean go up in the flying state) Dasyus from the sky?**

Rv-8.70,11: anyavratam amānus śam ayajvānam adevayum |

ava svah ṇ sakhā dudhuvīta parvatah śsughnāya dasyum parvatah||

The man (?) who brings no sacrifice, **inhuman (?)**, godless, infidel,

He let his friend the **mountain** cast to rapid death, the **mountain** cast the **Dasyu** down.

Here, use of the word “**Amanusam**” needs to be seen as “**non-human character**” only and not as “**inhuman**” (**barbaric** or **harsh**) as described by **Griffith**. However, **Parvata/Mountain** word appears twice in the second line of the verse indirectly hints at the **Dasyus** are some way connected to the Mountain/high rise hilly region.

It seems that the Rigvedic Poets purposely gave these secret designations to wild animal **Hyena** and high flying bird **Vulture** just to hide their real identities. Probably Priests wanted to conceal their timid nature as they used to boast in front of others that **Yajna**/worship of the Deities would solve all the problems of the society. But in practice, while performing **Yajnas**, the **Dasas/Hyenas** and **Dasyus/Vultures** used to attack the sites, start eating animal flesh meant for sacrifice or the animal remains and the Priests could do nothing to them. As the generations of Poets wanted to keep these incidences as the **closely guarded family secret**, they deliberately used different terms so that things would remain among themselves.

S. Historical Dimensions- Generations of the Poets clearly know the Past Events:

Rigvedic Poets have intermixed several mythical stories with a few real tales in the composed Songs of Praise. Therefore, every **Rigved Lover** has to search for the evidence related to the factual things present in the **Ten Mandalas of Rigved**. As references connected to a particular topic are not available at one place, hence in the beginning, every serious reader needs go through various hymns of **Rigved** and first collect the bits and pieces of information scattered in the different verses, and then compile and place the things in proper order.

One of the outstanding features of **Rigved** is the Poets of the **Late Mandalas** too very well knew the past history of their ancestors, place of origin, stories of fashioning of **Indra** and **Yajna**. **Rv-1.139,4** is the verse that belongs to the Last but-one Mandala conveys same thing.

**Rv-1.139,9: Dadhyac, of old Anigiras, Priyamedha these, and Kanva, Atri, Manu knew
my birth, yea, those of ancient days and Manu knew.**

Their **long line stretcheth to the Gods**, our **birth-connexions are with them**.

To these, for their high station, I bow down with song, to **Indra, Agni, bow with song**.

Above verse actually belongs to the hymns addresses to **Visvedeva**, but dedicated to **Indra-Agni** wherein the Composer has clearly pointed out the past history that is, right from **Manu** (mythical ancestor of the Priestly Community), **Dadhyac** (ancient **Bhrigu clan Rishi**), **old Angirasa** (**first Angirasa**/ancestor of that clan) to recent Poets like **Kanva** (**Mandala-8**), **Atri** (**Mandala-5**) know the true stories behind the birth of **Indra** as well as **Agni of Yajna**.

Similarly, in the hymns dedicated to the **Ribhus**, different Poets have talked about the mythical concept of origin of **Hari**/two tawny steeds/**Asvas of Indra** and **Ratha of Asvins**, making available of more quantity of **Soma juice** for **libation**.

Mandala-3: Rv-3.60

Mandala-4: Rv-4.33 to 37

Mandala-7: Rv-7.48

Mandala-1: Rv-1.20; 110; 111; 161

Please note that out of the **11 hymns** given above that are addressed to the **Ribhus** (three Brothers who lived during pre-Rigvedic time), **four** are from **Mandala-1**; the second to the Last Mandala of **Rigved**. It means to say that like, similar to the story of origin of **Indra and Agni of Yajna** mentioned in the verse **Rv-1.139,9**; the **Mandala-1** Poets were also aware of the contributions made by the **Ribhus** in shaping **Yajna**.

Additionally, the Late Mandala verses **Rv-1.96,2; Rv-9.10,6; Rv-10.5,6** describe that it was **Rishi Ayu** who lived during **pre-Rigvedic period** who pioneered the composition of the earliest **Song of Praise in the name of Gods [1]**.

Rv-1.96,2: *sa pūrvayā nividā kavyatāyorimāḥ prajā ajanayan manūnām |*
vivasvatā cakṣasā dyāmapasca devā agnindhārayan draviṇodām ||

At **Ayu's ancient call** he by his wisdom gave all this progeny of men their being,
And, by refulgent light, heaven and the waters. The Gods possessed the wealth, bestowing **Agni**.

Rv-9.10,6: *apa dvārā matīnām pratnā ṛṇvanti kāravaḥ |*
vṛṣṇo harasa āyavaḥ ||

The singing-men of ancient time open the doors of sacred songs,-
Men, for the mighty to accept.

Rv-10.5,6: *sapta maryādāḥ kavayastataksustāsāmekāmidabhyamhuro ghāt |*
āyorha skambha upamasya nīle pathāṃvisarghe dharuṇeṣu tasthau ||

Seven are the pathways which the wise have fashioned; to one of these may come the troubled mortal.
He standeth in the dwelling of the Highest, a Pillar, on sure ground where paths are parted.

In verse **Rv-1.96,2;** the Singer informs us that **Ayu** was the earliest Poet but in **no Mandala of Rigved** gives proper evidence of any poem composed by ancient **Ayu**. Although **Griffith** in his translated verses **Rv-9.10,6; Rv-10.5,6** missed out the reference of **Ayu**, but **original Sanskrit Verses** do indicate presence of the said term in them (see bold and underlined words **āyavaḥ** and **āyorha** in both verses).

In addition to above, a special mention of *sapta maryādāḥ kavaya/ सप्त मर्यादाः कवय* phrase in the **Rv-10.5,6** makes it crystal clear that a long ago, the ancient Rishis **set the limit** and **standardized the Seven Metres/Chandas (सप्त मर्यादाः)** or **Seven pathways for the Composition of Praise-Songs**. Same thing has also been retold in the late hymn **Rv-10.130** in which the Poet has given detail account or the story behind fashioning of **Seven Metres**.

Keeping above information at the back of our mind now we shall proceed to discuss about **some historical references** traced in the **hymns of Rigved**.

I. Pre-Rigvedic Royal Characters “Ila, Pururavasa, Nahusha, Yayati”

At first glance, some may term the discussion on the aforesaid characters as the uncalled for as none of them has any role or presence during the entire Rigvedic period. Still several composers have shown them in the “**Flashback**” and depicted them as the human beings who belong to one ancient **Royal Family** who lived during pre-Rigvedic period. In the second to last mandala hymn i.e. **Rv-1.31**, aforementioned names of the four characters that do not have any **active role in the composition of All Ten Mandalas**, but are shown to be present in the form of the “**Figures of the Past**”. In all probabilities, as the four members of the **Royal family** who lived in the past with whom the ancestors of the Rigvedic Priests once shared their philosophy, place of residence, and the culture/language, hence were known to the Poets.

Ila and Pururavasa: Mother and Son

Among the all four pre-Rigvedic characters mentioned above, “**Ila**” is the most respected character of the past the character’s presence is found in many Mandalas of **Rigved**. The Poets of all **Ten Apri Suktas/Apris Hymns** have given special status to **Ila** as the Goddess, and placed her in a special verse along with other sister goddesses, mostly included two, but occasionally three sisters together, namely, Bharati, Saraswati, Aditi/Mahi.

As discussed earlier, in the eleventh verse of very first hymn of the Earliest Composed Mandala, **Rv-2.1,11**; the Poet has specifically highlighted “**Ila**” as “**ilā śatahimāsi**” or “**hundred wintered Ila**”, clearly signifies “**Ila**” as a long lived person, since **Hundred Winter** or **Hundred Autumn** phrase is found in several Rigvedic hymns which manifests an **Ideal Lifespan of “Human being”** (this holds true even today as well).

But the most striking feature of this pre-Rigvedic character “**Ila**” is her close association with God **Agni**. **Mandala-3** Composer in the verse **Rv-3.24,2** has linked **Ila** with the offerings to **Agni** and the Poet of **Rv-3.29,3** has compared birth of **Agni** with birth of **Ila’s Son/putra**.

In **Mandala-5** also, we find **āgna ilayā** phrase (**Rv-5.4,4**) that connects **Ila** with **Agni**.

Mandala-7 verse **Rv-7.16,8** depict her as **Gritahasta Ila** or (**Ila** who offers ghee liberally) and in the verse **Rv-7.44,2** the Poet has called her as **Devi/Goddess (ilām devīm)**.

It means, many Rigvedic Composers had very high regards for “**Ila**”.

In addition to above, there is very special reference about the great character **Ila** that specifically defines the **location** or area where the very influential pre-Rigvedic character would have lived earlier, and that is “**Ilaspade**”. The term **Ilaspade** is found in many Mandalas, and the Mandala-wise frequency of the same is as under.

Ilaspade: 1(2), 2(1), 3(2), 6(1), 10(5)

The verse **Rv-3.23,4** from **Mandala-3** gives an idea about the location of **Ilaspade**, wherein **Visvamitra** the **Lead Composer** of **Mandala-3** has defined that area having three rivers namely **Saraswati**, **Drsadvati**, **Apaya** in it. He has also termed it as **Vara Prithvya**, means the best place on Earth to live. From the available information, present-day **Haryana** state becomes the most suited candidate for Rigvedic locality called as “**Ilaspade**”.

Rv-3.23,4: *ni tvā dadhe vara ā prthivyā ilāyās pade sudinatve ahnām |*
dṛṣadvatyām mānuṣa āpayāyām sarasvatyām revadaghneditīhi ||

The verse **Rv-1.128,1** belongs to hymn dedicated to **Agni** tells us **pre-Rigvedic** story of the birth of **Pure Agni Worship** in **Ila-spade** (present-day **Haryana** state of India) region [1].

Rv-1.128,1: *ayaṃ jāyata manuṣo dharīmaṇi hotā yajīṣtha uśijāmanuvratamagniḥ svamanu*
vratam viśvaśruṣiḥ sakhīyate rayiriva śravasyate |
adabdho hotā ni śadadiḷas pade parivīta iḷas pade ||

By **Manu's** law was born this **Agni**, Priest most skilled, born for the **holy work** of those who yearn therefore, yea, born for his own **holy work**.

Note: In the verse **Rv-1.128,7** of the hymn there is mention of **mānuṣāṇām-iḷā** phrase which indicates that the tribe leader **Ila** who lived in ancient period, was associated with **Pure Agni** worship. The verse **Rv-7.16,8** describes **Ghrīta/Ghee** addition to **Simple Agni** worship was due to **Ila** (probably after her death, her place of residence is called as **Ila-spade**). Earlier **Simple Agni Worship** was upgraded to **Yajna** rite when the Old Rishis included sacrificial part.

Now coming to character **Pururavasa**, **Rv-10.95,18** is the verse from **Mandala-10** indicates **Pururavasa** is the son of **Ila**.

As discussed earlier, in the verse **Rv-3.29,3** from hymn **Rv-3.29** addressed to **Agni**, **Visvamitra** has tried to compare the creation of Agni/fire on the ground with the birth of **Ila's Son** (*ilāyās putro*) or vice versa.

Actually, **Pururavasa** is more famous for his love affair with **Urvashi**, an **Apsara** or a celestial character clubbed with the former as a partner in the mythical story depicted in the hymn **Rv-10.95**.

Nahusha and Yayati: Father and Son

Nahusa is another character from the Royal Family who has left his permanent shadow on the whole Rigvedic Composition, probably due to his clash with the pre-Rigvedic Rishis (discussed in detail in the later paragraphs). Mandala-wise data on Rigvedic term **Nahusa** is as given below.

Nahusa/Nahusa: 1(1), 5(1), 6(4), 7(2), 8(3), 9(2), 10(2)

From the above, it is crystal clear that **Nahusha** term is absent in **Mandala-2, 3, and 4**; the **First Three Consecutive Mandalas of Rigved**, and the said term is present in remaining seven Mandalas. Since **Nahusa** term is present in the hymn **Rv-1.31**, then in all probabilities, **He** would have been the descendent of **Ila**, and **Pururavasa**, but lived before the start of the Rigvedic Composition. Although **Nahusa** has no direct role during Rigvedic period, probably his action prior to Rigvedic era would have caused heartburns to the Ancestors of Rigvedic Priests, when **He** firmly rejected **Indra**, the character shaped up by the Sages of his time, when **Nahusa's** country (**Sapta-Sindhu** region) was reeling under severe Drought/Vritra.

The term **Yayati** is also present in the hymn **Rv-1.31**. Additionally, the verse **Rv-10.63,1** clearly identifies **Yayati** as the son of **Nahusha**.

The most striking feature of the royal character **Yayati** is, in two verses (**Rv-1.31,17**; and **Rv-10.63,1**), where his name appears, both Composers have presented him as a friendly person. But same thing is not true about his father **Nahusha**, who has regularly been treated as a **Third Person** in the text as if the Composers wanted to keep safe distance from him. Hence it can be said that the generations of Rigvedic Priests did not find **Nahusa** as a *warm character*.

It is said that the perception of the persons make the difference in the interpretation of Rigvedic verses. Same thing is found about the use of the terms **Nahusa**, and **Yayati**. The Rigvedic term **Nahusa** can be a name of a person, but it actually means **Neighbour**. Similarly, the word **Yayati** is also a name of a person, but it can also mean **Wanderer** or **Mover**. Hence, the difference of perception of an individual automatically gets reflected into his/her translation as well. Verse **Rv-6.46,7** establishes link between king **Nahusa** and the **Five Tribes of Rigved**.

Rv-6.46,7: *yadindra nāhuṣīṣvānojo nṛmṇaṃ ca kṛṣṭiṣu |*

yad vāpañca kṣitīnām dyumnā bhara satrā viśvāni paum̐syā ||

All strength and valour that is found, Indra, in **tribes of Nahusas**, and all the splendid fame that the **Five Tribes** enjoy

Bring, yea, all manly powers at once.

Comments: Meanings of two important archaic Sanskrit words are as under.

Krishti ---means region or territory-- [3]

Kshiti ----means Tribes or People -- [3]

Considering **Nahusa** as the name of a Person lived in the past, then same verse may be re-interpreted as follows.

“**Nahusa**’s kingdom is now occupied by the **Five People** who possess strength and valour. **Indra** bring all of them to us, means at the place of worship”.

In other words, the **Five Tribes** were the descendants of **Nahusha**, the latter must be the great warrior himself, as the Poet hints at his descendants do carry the traits of the earlier king. The Singer also points out that, they were permanently settled in the five different countries carved out of the **Nahusa’s territory**. As described by the Poet, they all are the brave people. As they would not come to attend **Yajna** on their own, the Poet requests God **Indra** to help the Priests in bringing them to the place of worship, then **Yajna** performers can expect some gifts from those **Five Kings**. Please recall our earlier discussion, in the verse **Rv-1.108,8**; we find the original names of the **Five Tribes** as **Anu, Druhyu, Puru, Turvasa and Yadu**. As mentioned in the verse **Rv-7.83,7**; the **Ten Kings** did not believe in **Indra** and **Yajna**. But after their defeat in the **War of Ten Kings**, they accepted **Indra** and **Yajna** as told by Priests.

Once the **Five Tribes** are linked to the old-time character **Nahusa**, then their relationship opens up the new channels in the form of **Tribes of Nahusa** or **Nahusa's People** for the discussion about the other references found in the various Rigvedic Mandalas.

Following verse is from the **Last Mandala hymn**, devoted to **Indra**, wherein we find the terms **Nahusa** (term appears **twice** in original **Sanskrit verse**), **Turvasa** and **Yadu** [1].

Rv-10.49,6: *aham saptahā nahuṣo nahuṣtarah prāśrāva yaṃ śavasāturvaśam yadum |*
aham nyanyaṃ sahasā sahas karam navavrādhato navatiṃ ca vakṣayam ||

Stronger am I than **Nahusa**, I who slew the **seven**: I glorified with might **Yadu** and **Turvasa**.

I brought another low, with strength I bent his strength: I let the mighty **nine-and-ninety** wax in power.

Comments: In the above verse, the Poet has compared valour and strength of **Indra** with the ancient king **Nahusa/ Nahusha**, but then claims that now God **Indra** is stronger than **Nahusa** and hence he could kill **seven** at a time. Additionally, on behalf of **Indra**, Poet states that due to blessings of **Indra**, both **Yadu** and **Turvasa** have become very powerful and earned name and fame. It indirectly means **Turvasa** and **Yadu** now attend **Yajna** and also praise **Indra**.

Note: The Poet has presented **Nahusa** in the **flashback** and, **Yadu** and **Turvasa**, the **Two of Five Tribes** as the leaders having faith in **Indra**. In legends, **Nahusha** replaces **Indra** after he leaves throne.

Above Discussion makes it clear that all the **Generations of the Rigvedic Poets** were fully aware of the past history of the members of **ancient Royal Family** right from Queen **Ila** to **Yayati** and the complete story of the **Five Tribes of Rigved** including their origin.

II. Reviewing the Mandala-6 hymn Rv-6.61 from the Historical Perspective:

When studied minutely, **hymn Rv-6.61** reveals a **long series of events** that took place in the past on the banks of river **Saraswati** starting with **her** origin to pathetic condition of the river at the time when this hymn was composed. Point-wise explanation purposely divided into different subjects, making suitable changes in sequence of some verses is as given below.

a. Journey of river Saraswati from Mountain to Plains:

- **Verse-2 depicts Mountain origin of the river:**

This is based on the description present in the said verse wherein the Poet says that **Saraswati** has very strong waves/current and that is why, starting from the mountain (**Girinam**), she could easily overcome all the obstacles came on **her** path.

- **Verse-13 hints at entry of river Saraswati in Plains:**

Use of special phrase *ratha iva bryhatī* in the **verse-13** makes it clear that now **her bed** has become wider like **Ratha** which manifests that presently **she** is flowing in the Plains.

Above two references hint at river **Saraswati** is originated on a mountain as a small stream and upon reaching the plains of Vedic region **she** gets transformed into a big river.

b. Past Events summarise spread of the Vedic People beyond river Saraswati:

- **Verse-3 talks about spread of Vedic Culture after killing the foes like *Brisaya*:**

In this verse, the Composer tells us a very old story of the annihilation of the trouble creators like **Brisaya** who had no faith in the old Vedic Gods (**Adityas?**) but had influenced (*mayinah*) other people to oppose **Early Vedic Philosophy**. Poet further states that after destroying the bad elements like **Brisaya** from that area as he used to inject poison regularly (means he used to instigate the people not to believe in ancient Vedic Gods), in addition to river **Saraswati**, Vedic People of old time extended their dominion and then settled on the banks of other rivers of that region.

Note: From the above explanation, it can be said that the Old Rishis or the people who created the **Earliest Vedic Philosophy (Rta, Adityas)** were originally lived only on the bank of river **Saraswati** and after defeating their opponents like **Brisaya** they could expand their colonies on the banks of rivers of the adjoining areas (most likely **Parushni, Sutudri, Vipas** etc.).

- **Verse-9 reveals westward expansion of the kingdom of “Aryas”:**

In the **verse-9**, the Composer highlights an old incidence that took place a long ago that highlights the growth of regime of the **Aryas** beyond **seven sisters’ area**. In a very special way, the Poet has described this particular aspect giving example of daily movement of God **Surya** from **east to west direction**. This might have happened during the period of king **Nahusha** who ruled from a town situated on the bank of river **Saraswati**. As discussed earlier; **Mandala Ten Poet** in the verse **Rv-10.49,6**; has denoted **Nahusa** as the very powerful ruler.

In this way, two different verses inform us about the two phase territorial expansion of the **Early Vedic Doctrine (Rta, Adityas, Simple Agni worship etc.)** that was conceived on the bank of river **Saraswati**. **Verse-3** exhibits augmentation of the land adjacent to river **Saraswati**, whereas **verse-9** indicates stretching of kingdom beyond the **Sapta-Sindhu** region.

c. Social and Cultural Developments that took place on the bank of river Saraswati:

- **Verse-1 brings out social concern of Divodasa:**

In the **verse-1**, the Poet narrates ancient story of **Divodasa** who was the son of **Vadhryasva** and also glorified the former as a great devotee of **Saraswati** and then earned name and fame due to **her**. King **Divodasa** facilitated repayment of the debts (**rna**) of poor and needy people by donating a part of his wealth to the needy persons, and hence became great donor (**Dashushe/ दाशुषे**). In this way, **Divodasa** could control the activities of the niggards (**Panis**; possibly very similar to present-day money lenders) in that area.

In the **Five Late Mandalas of Rigved**; some verses belonging to different hymns actually reveal many important but untold ancient stories that are very much part of the **Early Phase of Vedic Philosophy** such as the purpose of creation of **New God Indra after appearance of Vritra in the Sapta-Sindhu region**, **Origin of Yajna** and its procedural development with the composition and singing of new **Poems of Praise; Soma and Animal Sacrifice**, the names of the members of **Ancient Royal Family** that was once headed by **Ila** and then led by her descendants like **Pururavasa, Nahusha, Yayati**, the **Five Tribes** etc.

- **Verse-12 intimates us about the raising of the “Five Tribes” together:**

In the **verse-12**, the Composer has used **Pancha-jata vardhyanti**; a very special phrase probably to convey us that the first generation of the “**Five Tribes**” (**Anu, Druhyu, Puru, Turvasa** and **Yadu**) were born and brought together on the bank of river **Saraswati**. In other words, as the children belonging to a **Famous Royal Family**, all five spent their childhood or the early years of their life in a place located on **her** bank.

Note: *Divodasa* mentioned in the verse **Rv-6.61,1** is different from king **Divodasa**, the **Mandala-6** tribe leader of **Bharata** clan who was the son of **Srnjaya** and not **Vadhryasva**.

d. Report on the factuality of current state of river Saraswati:

Through **verse-14** the Poet has sent indirect signal that the present condition of river **Saraswati** was very bad. In the said verse the Composer has warned his beloved river that if she does not give **her milk** (water) to the people who worship her regularly, then they would be left with no option but to go to distant places, means they would leave **her banks** due to non-availability of water in **her bed**.

In all probabilities, this was the real condition of river **Saraswati** when the Poet composed the **verse-14** which happens to be the last verse of the hymn.

III. Re-examination of Mandala-7 verse dedicated to river Saraswati:

Rv-7.95 and **Rv-7.96** are the two hymns addressed to river **Saraswati** by the Poets of **Vasistha** clan. But we shall discuss about the verse **Rv-7.95,2** that exhibits the state of river **Saraswati** at the time of ancient king **Nahusha/Nahusa** believed to be the historical reference.

Verse Rv-7.95,2 reports condition of Saraswati at the time of king “Nahusha”

The Composer of the verse specifically talks about the fabulous state of river **Saraswati** when king **Nahusha** ruled from a town situated on **her** bank. In the verse the Poet has clearly stated that during **Nahusha’s** regime the river used to complete **her course from mountain to ocean**. It means to say that at the time **Nahusha**, there was ample water in the river probably due to adequate rainfall throughout the year. This verse contradicts verse **Rv-6.61.14** content.

Summing up the discussion on “**the historical dimensions presented by the Poets on the members of ancient Royal Family and the verses devoted to river Saraswati**”, scrutiny of the verses related to these characters definitely provides better insight on the Past History of Four Members of **Noble Family** and their relationship with the **Old Rishis** as well as the **Five Tribes** and the generations of Rigvedic Poets. **Contextual clues** present in the hymn **Rv-6.61** manifest that the **Earliest Vedic Philosophy/Rta** has its origin on the bank of river **Saraswati** and from there these ancient thoughts/beliefs got spread to other parts of the **North-west** region of the **Indian Sub-continent** when the ruling class brought more area under their control. Now every reader must try to get proper answer to a probing question given below.

“How did the new generation Poets, especially those involved in the composition of the Five Late Mandalas know the past history of the Vedic People/Aryas and their culture?”

T. Cosmological Dimension- Origin of the Universe and Evolution of Life on the Earth:

In the Modern context, **Cosmology** is considered as a branch of physical science that deals with the origin of Universe and its various components plus evolution of life on the Earth. This scientific discipline mainly analyses the Observations made on the Celestial Activities using advance Telescope, verification of some observations using very special experimental devices and some are also validated with the use of **Mathematical Models** or vice versa [4].

In this section, we shall focus our attention on how the **Mandala-10 Rigvedic Poets** have visualized the origin of Universe and progress of Life on Earth as they explained their understanding in the **three Praise-Songs**. It is generally termed as the **Religious Cosmology**.

Cosmological and Life Evolutional Aspects described in Mandala-10 Hymns

Mandala-10 is a very special Mandala, as the Poets of this Mandala have touched upon several new topics that are not noticed in the **Nine Earlier Composed Mandalas**. **Table-4** gives information on the cosmological features found in the **three hymns** pertaining to the subjects under discussion.

Table-4

Section	Hymn Number	Title of the Hymn	Remarks
A	Rv-10.190	Creation/Bhavavrittam	Creation as per Rta
B	Rv-10.129	Nasadiya Sukta/ Creation Hymn	Origin of the World
C	Rv-10.121	Kah / Who?	Prajapati , the Originator

Here we are going to take a **penetrative look** at the hymns mentioned in the **Table-4** to understand the **Insight of the Rigvedic Poets** in perceiving the events related to “Creation of the World, and the Life on the Earth” that occurred in the past.

As a matter of fact, above mentioned three “**Songs of Praise**” actually hint at intuitive understanding of Universe or Mother Nature of the Poets who composed these poems. Please keep in mind that these types of Poems are not found in the **1 to 9 Mandalas of Rigved**. One by one, in brief, we shall discuss about the specialities of four hymns mentioned in the **Table-4**.

a. Creation of the World as per “ऋत/Rta/Universal Order”:

As discussed elsewhere, **Rta/Rita** is considered as the starting point in of the Vedic Philosophy. Surprisingly, **Hymn Rv-10.190** begins with the word **Rta/ऋत** that happens to be the **core of the Early Vedic Philosophy**. It comprises of only three verses that illustrate formation of some worldly things in brief. In other words, every creation follows **Rta/eternal order**.

Rv-10.190,1: ऋत च सत्यं चाभीद्धात तपसो.अध्यजायत | ततोरात्र्यजायत ततः समुद्रो अर्णवः ||

*ṛtaṃ ca satyaṃ cābhīddhāt tapaso.adhyajāyata |
tatorātryajāyata tataḥ samudro arṇavaḥ ||*

#. From Fervour kindled to its height **Eternal Law and Truth were born:**

Thence was the Night produced, and thence the billowy flood of sea arose.

Rv-10.190,2: समुद्रादर्णवादधि संवत्सरो अजायत | अहोरात्राणिविदधद विश्वस्य मिषतो वशी ||

*samudrādarṇavādadhi saṃvatsaro ajāyata |
ahorātrāṇividadhad viśvasya miṣato vaśī ||*

From that same billowy flood of sea the Year was afterwards produced,
Ordained of the days nights, Lord over all who close the eye.

Rv-10.190,3: सूर्याचन्द्रमसौ धाता यथापूर्वमकल्पयत | दिवं चप्रथिवीं चान्तरिक्षमथो सवः ||

*sūryācandramasau dhātā yathāpūrvamakalpayat |
divaṃ capṛthivīm cāntarikṣamatho svaḥ ||*

Dhatar, the great Creator, then formed in due order Sun and Moon.

He formed in order Heaven and Earth, the regions of the air, and light.

In short, contents of the three verses of the hymn **Rv-10.190** do imply that from the natural **heat/Tapas** in the beginning the **Eternal Order** and **Truth** came into existence. Then due to churning action of the sea fluid/flood, all other things that are present in the world such as Days, Nights, Sea, the Sun, Moon, Heaven, Earth, Air, Light etc. are born. Please note that **Tapas** and **flood of sea** jointly represent the unknown **hot fluidic state of matter** but the source of both is not known. As per the Poet, prior **existence of Natural Law** is the **essential step** for any creation activity and without which no progress can be made.

b. “Beginning of the process of creation of Universe” as given in the Hymn Rv-10.129:

The hymn **Rv-10.129** (commonly known as **Nasadiya Sukta**) is one of the most celebrated and enigmatic hymns of **Rigved**, consists of seven verses in total. Out of the seven verses, first five verses present how the Poet envisages the very idea about a “**start of the process of Creation of Universe**”, and hence they belong to one group. In the last two verses, by questioning himself, the Poet has tried to probe his mind about the uncertainty of “**Start to End of the Process of Creation**”. Verse-wise interpretation in brief is given below.

Verse-1

In the beginning, there was neither “**Asat/Non-existence**” nor “**Sat/Existence**” in the highest Heaven (**Vyoma**). The Poet in the **verse-1** has mentioned that in the beginning both states were absent, then we can safely assume that the “**Absolute Nothingness**” was the earliest state of the Universe.

Verse-2

At that time, there were **no comparative parameters** like **Death** or **Immortality** as well as **Night** or **Day**. **Tat-Ekam** means “**That One**” was the only **Formless** state and **Endless being** still lived in absence of breath (**Vata**) with the self-support. It means to say that at that time, “**One**” was in the process of evolution, or in the nucleation stage but yet to develop into proper shape. It may be taken as good as the “**Non-Existence**”.

Verse-3

As the Darkness encompassed the Darkness, means outer layer of Darkness had formed solid envelope around the core (something Dark), hence impossible to visualise what was going on there. Due to complete darkness, the Infinite Ocean / waters (**Salilam**/a fluidic state?) was also not at all shining, literally means **no signature of physical presence of anything was visible**. Then, after sometime in the complete Darkness, **Ekam/First One/Being** (already present **being**, a **Self-sustainer** (**Svadha**) belonging to the class of **Non-Existence**) using internal heat (**Tapas**) or a **self-drive**, did put itself into action.

Verse-4

At the outset, it is the **Desire** formed in the mind of the **First Being** to go for a **Creation of a new thing**. The **Desire** then led to creation of the earliest semen in the **First Being**. The Sages or Rishis using their wisdom and intuition have found out the actual bonding or relation between the **Existence** and **Non-Existence** (means both are interrelated).

This means to say that, the “**Desire for a new Creation**” was the main driving force behind the **Primal Creation Activity**.

Verse-5

A thin line was drawn in the middle (*raśmirēṣāmadhaḥ*) to demarcate the two features from each other. In other words, in the beginning the **First Being/Ekam (Non-Existence)** had purposely divided itself into two parts. A feature placed above was an **Impulse** or an **Urge (feminine force?)** and not **Lust**, and the underneath one was the **Strength** or **Push (masculine force?)** necessary for the **Creative Formation through germination**.

In this way, a process of creation a new of “**Existence**” began from the “**Non-Existence Ekam**” in the complete Darkness. It means, “**Existence**” has its roots in “**Non-Existence**”.

Discussion on last two verses; 6 and 7

The last two verses are composed in such a way that as if the Poet asks questions to himself through which he tries to probe his mind about the on-going process of Creation. Please note that, in the first Five Verses, the Poet has defined initial stage of the Creation i.e. the physical appearance of the first “**Existence**” from earlier “**Non-Existence** in the Darkness.

Verse-6

The Poet states that there is a close bond or blood relation between the “**Asat / Non-Existence Ekam**” (an Early Phase) and “**Sat or Existence (Product of Interaction)**. It means, by birth both are connected to each other.

Verse-7

The Poet asks a set of questions to himself and they are;

1. When and where did the Earliest Creation Process originate?
2. Who is that **one**, caused initiation of the process?

Probably the Creator who looks from the highest heaven may or may not know.

The most intriguing part of the **verse-7** is the interpretation of the phrase “*veda yadi va ne veda*”. Most Translators have framed the questions as “**Does He Know?**” or “**Does He not know?**”

But after viewing **both verses in totality**, two questions can be reframed into a single one as;

“Does He know that, He does not know beginning and end of the Creation?”

It seems that the Poet has serious doubt over the capability of the freshly shaped “**Sat/Existence**”, as the Composer has left his questions in an un-answered state. It means to say that, “**One/Existence**” (**He?**) has no information about the beginning of the Creation process as in reality, “**He**” himself is the **first product of Process of Creation**. Also “**He**” does not know when the process will get terminated.

It also manifests that the Character “**He**” is different from the **All Knowing Vedic Gods including Adityas**, but happens to be the “**First Being**” only, and not the “**Supreme Being**” as believed by some experts.

Search for the “Ultimate Reality” has just begun.

c. “Kah? Or Who” is the Real Creator? *Hiraṇya-garbha* Sūkta/hymn Rv-10.121:

Here, we shall be focusing our attention on the Hymn **Rv-10.121** addressed to **Kah/Who?** The hymn is also known as **Hiraṇya-garbha Sūkta**. **हिरण्यगर्भ** literally means **Golden Egg** or **Golden Womb**, the “**Universal Womb**” wherein the Creation of Universe is believed to have begun. Verse-wise important features of **All Ten Verses** of the hymn **Rv-10.121** are discussed briefly in the following paragraphs.

Verse-1

Golden Egg came into existence first from which the **Only Lord of Creation** was born. He positioned and supported **Heaven** and **Earth** in the World.

It means that when the **Lord of Creation** took birth from the Golden womb, **His** immediate action was to create and fix the **Heaven** and **Earth** in the proper places (also see the verse **Rv-10.121,9**).

Verse-2

It was **He** who gave **Self Creation Force** (*Atmada*/reproductory Power), and inherent Strength (*Balada*) to All Beings of the World. Even the Gods respect and worship **Him**. Immortality and Death are **His** two (independent) shadows. It means, origin and end of everything is in **His** hand.

Verse-3

He is the only authority on the Life/Breathing (**PraNa**) and Twinkling/Movement of Eye (**Nimisha**/Vision) are the two most critical senses of the World. This aspects has made **Him** the Greatest (**Mahitva**) among the lot. **He** is the Lord of *Dvipade*/Two Footed, and *Chatushpade*/Four Footed creatures. It means, all moving animals are due to **Him**.

Verse-4

Due to **His** greatness (**Mahitva**), the snow on the mountains (**Himavanta**) and continuous flow of water (**Rasa**) in Ocean are maintained. His arms (**Baahu**) have formed the Regions /Directions (**Pradisha**). It means, **He** is all seasons and all regions/directions God.

Verse-5

He made Heaven to rise higher and higher (**Ugra**), and Earth firm/stationary. **He** propped realm of light (**Svah**) and Heaven (**Naka**) to maintain their respective positions in the Universe. **He** also made the mid-air regions (**Vimanah**) to float in the sky.

It means, **He** is directly responsible for fixing and maintaining status quo on the locations of the different organs of the Universe (allocation of different work to different characters created by **Him**).

Verse-6

Heaven and Earth the two important elements of the Universe keep cheering for **Him** for **His** constant efforts in supporting, and illuminating both of them with the **Sun/Surya**.

It means, Heaven and Earth express their gratitude to **Him** for propping up and lighting up.

Verse-7

When and where from did the waters (**Apa**) or energy fluid come covering and converting whole Universe (**Visvam**) as a womb bearing germ in it, then giving birth to **Agni/Fire**?

Then **One Mighty Lord**/God (**Asura eka**) having life got evolved.

It means, before the birth of the **first Great God**, **Agni/Fire** was born from the Womb/Egg.

Note: For better understanding, this verse should be seen immediately after the **verse-1**.

Verse-8

It is **He**, through **His** insight, closely observed earlier process of creation (energy fluid), and then using same principle **He** gave birth to **Yajna/Sacrifice**. **He is the God of all Gods**, and hence incomparable.

It means, **Yajna** a dedicated activity is needed to create a new thing in the world is the making of the senior most God.

Verse-9

He is the creator of the Earth, and Heaven. He is the strict governor of the laws of truthfulness (**Satya-Dharma**). He should not harm (**Himsa**) us. He carries forward the creative waters/energy fluid (actually stands for- propagator of the process of Creation).

It means, the God is the creator of everything seen around us. Creation or evolution is the continuous process, and while creating new things in future, **He** should not harm or destroy the human beings.

Verse-10

O Prajapati, other than you, no one has given birth/existence to the things that are found in the world. We have invited you for this **Yajna** with some **objectives**. Please fulfil our desire as we invoke you.

It means, the Poet in the last verse of the hymn has finally disclosed the name of the Lord to whom he has praised in the earlier nine verses. **His** name is **Prajapati**. In the last part of the verse the Poet expects that God **Prajapati** should arrive at the **Yajna** rite and fulfil the Poet's requirements.

To summarise the discussion on the hymns **Rv-10.190**; **Rv-10.129**; and **Rv-10.121**; the three Composers have visualised **start of the Process of Creation of Universe** from the **hot fluidic state**. As per the Poet of the hymn **Rv-10.190**, **Eternal Law/Rta** and **Satya** are first born from **heat/Tapas** and other things took shape subsequently. In the hymn **Rv-10.129**; the Composer has stated that **Existence** was formed from **Non-existence** in the total darkness. Poet of the **Rv-10.121** has credited everything present in the World to a Single God **Prajapati** who is born from **Hiranya-garbha**/Golden Womb but after the birth of **Agni/Fire**. Absence of the names of **Adityas**, **Indra** and several **Rigvedic Gods** in the hymn manifests supremacy of God **Prajapati** over other Gods who has been declared as the **God of all other Gods**.

U. Vague or Hazy Dimensions- Confusion due to “Multiple Originators of Vedic Deities”:

In this section we shall be discussing about some of the familiar Rigvedic Characters that are described in some hymns/verses to have shaped by more than one Creator. In other words, there exists variation in the stories of **origin of Heaven and Earth, Indra Agni** etc.

Ancestors of Rigvedic Poets believed that **Heaven** (Father) and **Earth** (Mother) are the Universal Parents of the Rigvedic Deities. Hymns specifically addressed to **Heaven and Earth** like **Rv-1.185,4, Rv-1.159; Rv-1.160; Rv-4.56; Rv-6.70; Rv-7,53;** mention that **Heaven and Earth are the great Parents of the Rigvedic Gods**. But **no Poet** of the **Five Early Mandalas**, has given proper information on how **Heaven and Earth** came into existence [1].

The Poet of **Mandala-4** in the hymn dedicated to **Heaven and Earth** has said that he has no knowledge about the **real craftsman** who shaped **Heaven and Earth** in the past.

Rv-4.56,3: Sure in the worlds he was a skilful Craftsman, he who produced these Twain
the Earth and Heaven.

Wise, with his power he brought both realms, together spacious and deep, well-
fashioned, unsupported.

Surprisingly, one of the **Mandala-8** Composers in the verse **Rv-8.36,4** has depicted **Indra** as the originator of “**Heaven and Earth**”. Even though it is contradictory to established Rigvedic Doctrine, but it implies that there was an on-going intellectual debate among the Priests on the issue of the shaper of both Deities [1].

Rv-8.36,4: *Creator of the heaven, creator of the earth,* O Satakratu, drink Soma to make thee glad.

Probably, the hardliner Poet while arguing with the **opponents of Indra**, would have strongly rebutted the charges of the rival Priests as the latter had questioned the very existence of **Indra in the world**. In some verses of **Mandala-8**, the Poets have hinted at isolation (or side-lined) of Indra as well as questioning of the very existence of God Indra by the rivals.

But through the verses **Rv-10.81,2 to 4; [1]** the **Mandala-10** Composer has first-time introduced a new character **Visvakarman** as the producer of the **Earth and Heaven** [1].

Rv-10.81,2: What was the place whereon he took his station? What was it that supported him? How was it?

Whence **Visvakarman**, seeing all, **producing the earth**, with mighty power disclosed the **heavens**.

Rv-10.81,3: He who hath eyes on all sides round about him, a mouth on all sides, arms and feet on all sides,
He, the Sole God, producing earth and heaven, weldeth them, with his arms as wings, together.

Rv-10.81,4: What was the tree, what wood in sooth produced it, from which **they fashioned out the earth and heaven?**

Ye thoughtful men inquire within your spirit whereon he stood when he established all things.

Additionally, in the verse **Rv-10.82,1** also the Poet has indirectly spoken about **fashioning of Heaven and Earth [1].**

Rv-10.82,1:The Father of the eye, the Wise in spirit, *created both these worlds submerged* in fatness.
Then when the eastern ends were firmly fastened, the heavens and the earth were far extended.

In this way, by introducing **Visvakaraman** as the **fresh Divine Being**, a **Mandala-10** Poet through the composed verses of hymn **Rv-10.81** has answered the question raised by the Composer of **Mandala-4** (see verse **Rv-4.56,3**) and declared that **He** is the producer of both **Heaven and Earth**, the Universal Parents of the Gods. Again in the verse **Rv-10.81,3** the new God **Visvakaraman** has been portrayed as the **Sole God** who created both **Heaven** and **Earth**.

Now we shall take a close look at the **Rv-10.90,14 and 13** that belong to a famous hymn popularly known as the **Purusha-Sukta** whose body parts are purposely offered in **Yajna/sacrificial rite** to create the **components of Universe** including Earth, Heaven, Gods including living beings and different types of People who are involved in performing **Yajna ritual**.

Rv-10.90,14: Forth from his navel came mid-air the **sky was fashioned from his head**
Earth from his feet, and from his ear the regions. Thus they formed the worlds.

Above verse depicts that **Heaven** is formed from the **head of Purusha** and **Earth** from **his feet**.

Now we would take re-look at the verse **Rv-10.121,9** that belongs to well-known **Hiranya-Garbha** hymn [1].

Rv-10.121,9: Nor may he harm us who is *earth's Begetter*, nor he whose laws are sure, the *heavens' Creator*,
He who brought forth the great and lucid waters. What God shall we adore with our oblation?

Poet of the above verse has defined **Prajapati, the Lord of All Creature** as the creator of **Earth and Heaven**.

In addition to above, following verses addressed to **Tvastar** describe that **God Tvastar** who is the **earliest born**, can take all forms as and when desired and hence **He** can be seen as the **Creator of all living and Non-living things including the Vedic Deities** [1].

Rv-1.13,10: Tvastar I call, the **earliest born**, the **wearer of all forms at will**:

May he be ours and ours alone?

Rv-3.55,19: Tvastar the God, the **omniform. Creator**, begets and feeds mankind in various manner.

His, verily, **are all these living creatures. Great is the Gods' supreme dominion.**

In other words, above verses do project **Tvastar** as **one more candidate** for the post of “**Creator of several Rigvedic Deities**” including **Indra, Heaven and Earth.**

In short, as per the verses belonging to different hymns of **Rigved; Visvakarman, Purusha, Prajapati** and **Tvastar** are the creators of **Heaven and Earth** but in several verses, the latter Deities are commonly called as the **Universal Parents** of the Rigvedic Gods [1].

Moreover, the search for the **creators of other Gods** led to revisit to **Purusha-Sukta** hymn wherein the verse **Rv-10.90,13** communicates us altogether different story [1].

Rv-10.90,13: The Moon was gendered from his **mind**, and from **his eye the Sun** had birth;

Indra and Agni from his mouth were born, and **Vayu from his breath.**

In the above verse, the Poet has described that from **Purusha's mind- Moon** was born; from **His eye- the Sun/Surya**; from **His mouth -Indra and Agni**; and from **His breath- Vayu** took birth.

The most striking observation here is, when it is said that **Agni** is created from **Purusha's** mouth, but after **Purusha's** sacrifice, then there is **no question of involvement of fire** in the on-going sacrifice since beginning. Also when the Poet informs us that **Surya** is born from an **Eye of Purusha**, then the question of **natural heat** does not arise. In absence of **Sun**, even the names of the three seasons mentioned in the verse **Rv-10.90,6** have **no relevance at all**. Hence it can be said that there is no real **Yajna**, but a symbolic or mythical one.

General Comments

As per the information provided in the verses **Rv-10.90.14**, and **13**; as the sacrifice ritual moved forward, one after another various components seen in the present-day world started arriving from the **Yajna** (symbolic). These included regions like Heaven, Earth, Mid-space, and directions. Additionally, other natural elements like Moon, Surya/Sun, Indra and Agni are also formed after sacrificing some organs of **Purusha**.

Additionally, through the verses **Rv-10.90.10 to 12**; Poet informs us that living beings like cows, asva, goats, sheep and the four classes of human beings are formed after sacrificing the different parts of **Purusha in Universal Yajna**.

Similar to afore-mentioned verses that belong to **Purusha-Sukta** hymn, in the verses **Rv-10.82,3**; **Rv-10.82,4** of the hymn dedicated to **Visvakarman**, we find clear mention of the creation of all things that exist in the world are due to **Visvakarman [1]**.

Rv-10.82,3: Father who made us, he who, as Disposer, knoweth all races and **all things existing**,
Even he alone, the **Deities' name-giver**, him other beings seek for information.

Rv-10.82,4: To him in sacrifice they offered treasures,-Rsis of old, in numerous troops, as singers,
Who, in the distant, near, and lower region, made ready ***all these things that have existence***.

In addition to **Purusha**, **Visvakarman**, and **Tvastar**; in the verses **Rv-10.121,7** and **3**; taken from the hymn dedicated to **Prajapati**, the said **God** is also presented as the **Lord of all beings** including **Gods** and **Living beings[1]**.

Rv-10.121,7: What time the mighty waters came, **containing the universal germ, producing Agni**,
Thence sprang the Gods' one spirit into being. What God shall we adore with our oblation?

Rv-10.121,3: Who by his grandeur hath become **Sole Ruler of all the moving world that breathes** and slumbers;
He who is ***Lord of men and Lord of cattle***. What God shall we adore with our oblation?

Based on the above information, it can be said that a few **Mandala-10** Poets **as if** participated in the competition held on the occasion of a **Special Yajna** and then composed different poems on a given topic using distinct styles, freshly introduced new characters, with new vocabulary. Therefore, it is difficult to decide, among the characters like **Visvakarman**, **Prajapati**, and **Purusha** who is the real Creator of Universe, Deities, and Living Beings.

V. Unique Dimension- Induction of a new concept; “the Oneness of God”:

It is generally agreed and accepted by all **Vedic Scholars** that the **ancient Vedic Tribes** or the **Aryas of Rigved** were the believers of many Gods as **Seven Adityas** became the earliest Gods of their Ideology. Hence it won't be a wrong thing if we call them as the firm believers of Polytheism.

Still, a few Rigvedic Poets showed courage and boldness to broach the subject and then briefly discussed on “**One God**”. In this section, we shall focus our attention on the same.

In a few verses of **Rigved**, some Composers have deliberately given more stress on the number “**One**” just to highlight selected characters that struck to their minds as a bigger or the most important than others. Some such examples worthy of attention wherein number “**One**” has been used as a **special purpose vehicle** are explained below.

1. Indra as “Eka Ishe”: In the hymn **Rv-3.51** the Poet has glorified **Indra** as “**Eka Ishe**” / the **Sole Lord** of the Vedic World due to **his fighting spirit/killing instinct/Manyu**.

Rv-3.51,4: *nṛṇāmu tvā nṛtamaṃ ghīrbhirukthairabhi pra vīramarcatā sabādhaḥ | s
am sahasa purumāyo jihīte namo asya pradiva **eka īše** ||*

.# Thee, **valorous, most heroic of the heroes**, shall the priests glorify with songs and praises.

Full of all wondrous power he goes to conquest: worship is his, **sole Lord** from day's aforetime.

Here the Poet while worshipping **Indra** recalls **his** heroic deeds and lauds the God as the **Sole Lord** indicating that all other Rigvedic Gods carry less or negligible importance.

2. देवानामसुरत्वमेकम्/ devānāmasuratvamekam Concept: The hymn **Rv-3.55** is addressed to **Visvedevas**, and the Composer has employed देवानामसुरत्वमेकम्/ devānāmasuratvamekam phrase as a long compound term in the second line of all **twenty two** verses of the hymn to laud God mentioned in that particular verse as the “**Only One Lord among the several Gods**”. Please note that application of the phrase देवानामसुरत्वमेकम्/ devānāmasuratvamekam is not restricted only to one type of God (for example: **Varuna**, one of the **Adityas** or one of the two **Asvins** or one among the several **Maruts**) or any single God but based on the content of the

hymn, it can be said that it was mainly done to highlight **every God** under discussion as the **Great One** who also represents the “**Supreme Being**” as describe below [1].

Rv-3.55,1 to 22: mahad devānāmasuratvamekam (last words of the second line)

Great is the Gods' **supreme and sole dominion**.

3. “Single Origin of three Rigvedic Deities”-a reference from Mandala-8: The Poet of the verse **Rv-8.58,2** has first time openly talked on the “**One God Origin philosophy**”.

**Rv-8.58,2: *eka evāghnirbahudhā samiddha ekaḥ sūryo viśvamanu prabhūtaḥ |
ekaivoṣāḥ sarvamideṣa vi bhātyekaṁ vā idaṁvi babhūva sarvam ||***

Kindled in many a spot, still **One is Agni; Surya is One** though high over all he shineth.
Illumining this All, still **One is Usas**. That which is **One** hath into **All developed**.

In the beginning of above verse, the Composer has independently identified the Deities like **Agni, Surya**, and **Usha** as “**One**” but has called each one, capable to cover whole world. Then he took his thoughts to a new height and claimed that **all three Deities** have been originated from “**One**”.

Please note that **all three Deities** described in the above verse are the **real one** that are physically seen every day, and not the imaginary Gods or Goddesses like Indra, Adityas, Vishnu, Aditi, Mahi etc.

4. “One Ultimate God called by different names”-a reference from Mandala-1:

Mandala-1 is the Second to Last Mandala of **Rigved**, and the Poet of the hymn **Rv-1.164** has openly taken different stand on the issue of Vedic Gods than the several Poets of the Other Mandalas. As a knowledge champion, he has used practical approach in deciding the **Supreme God**.

First in the **verse-6** of the hymn **Rv-1.164** he has asked a question to himself and other wise persons on the subject of the physical existence of One Supreme God.

Rv-1.164,6: *acikitvāñcikituṣaścidatra kavīn prchāmi vidmane na vidvān |*

vi yastastambha ṣaḥ imā rajāṁsyajasya rūpe kimapi svidekam ||

I ask, unknowing, those who know, the sages, as one all ignorant for sake of knowledge,

What was **that One** who in the Unborn's image hath established and fixed firm these worlds' six regions.

Then in the **verse-46** of the same hymn, the Composer has spoken up his mind about his perception of the **Real God**.

Rv-1.164,46: *indram mitram varuṇamaghniṁāhuratho divyaḥ sa **suparṇo gharutmān** |*

ekam sad viprā bahudhā vadantyaghnīm yamaṁ mātariśvānamāhuḥ ||

They call him Indra, Mitra, Varuna, Agni, and he is heavenly nobly-winged Garutman.

To what is **One**, sages give many a title they call it Agni, Yama, Matarisvan.

In the aforementioned verse, the Singer has clearly stated that “**God is One** and the Rishis/ Sages call him by different names such as Indra, Mitra, Varuna, Agni etc.”. But he did not hesitate in identifying “**That One**” as “**Suparna Garutman**” which is nothing but God **Surya** who is physically seen by one and all, and like a high flying bird/**suparna** daily moves in the mid-space from east to west direction.

Strictly speaking, the Poets of the **Two Late Mandalas i. e. Mandala-8 and 1** must have raised the point of “**One God**” after the division of the **Priestly Community** on the issue of **Indra** as the latter had no role of in making the rivers of the western region to flow regularly.

Although **Rigved** is mostly understood by the researchers of every walk of life as the text that is based on **polytheism**, but content of the **two separate hymns** composed by the **two different Poets** of **Two Late Mandalas** exhibit that both took **non-conventional** but **innovative route** to challenge the established view that has been the part of **Vedic Philosophy** since inception, and were successful in stirring the minds of other Poets of their time.

Please bear in mind that some Important Religions of the present world like **Islam** and **Christian** do believe in **monotheism** means “**One God**” but the concept of “the **Oneness of God**” described in the scriptures of both religions is not the same.

By designating God Surya as “**That One**”, the Poet of hymn Rv-1.164 has made it sure that no one would question on the existence of God, hence it becomes “**Unique**” feature of Rigved.

W. Pious Dimension – Rigvedic Poets express Indebtedness to their Ancestors:

Since many centuries, the **Traditional Vedists** (Orthodox Persons) of **India** who firmly believe that **Rigved** is meant for the promotion of **religious act** or **Yajna** or **Karm Kand** and hence they keep telling the Common People about three things pertaining to the ancient Vedas.

1. **Vedas** are the **Divine Revelations** by the Gods.
2. **Sanskrit** is the **Language** of the Gods.
3. **Brihaspati** is the **Guru** of the Gods.

The most of the **Indian Ritualists** firmly believe that **Vedic hymns** are not composed or scripted by men, but are “**heard**” (hence called as-**Shruti**) by the ancient Seers, as and when they were revealed to them by God. As per them, after hearing, the ancient Rishis or Sages recollected the thoughts, and retold the same thing to next generation as if it was the gift given by Gods to them. In their words, the ancient Rishis compiled the eternal truth directly received from the Gods and communicated the same in the form of oral texts (using **God's language**) to future generations.

As per the old belief, Vedic Rishis are considered as the preceptors who educated their next generations about the **pre-existing Knowledge**. It is also said that the divine revelation in the form of **Vedas** came to them for guiding the People of that time.

Hence it is essential to know what the **Rigvedic Poets** have to say about this. Some selected verses taken from the **Last Mandala** have been given below to bring out the perception of the Composers of the **Tenth Mandala [1;]** about the **Gods** in their minds.

10.14,6: Our Fathers are Angirases, Navagvas, Atharvans, Bhrgus who deserve the Soma.

May these, the Holy, **look on us with favour**, may we enjoy their gracious loving-kindness.

10.15,1: May they ascend, the lowest, highest, midmost, **the Fathers who deserve a share of Soma**,

May they who have attained the life of spirits, gentle and righteous, aid us when we call them.

10.15,5: May they, the Fathers, worthy of the Soma, invited to their favourite oblations.

Laid on **the sacred grass**, come nigh and listen: may they be gracious unto us and bless us.

10.15,8: Our ancient Fathers who deserve the Soma, who came, most noble, to our Soma banquet,
With these **let Yama**, yearning with the yearning, rejoicing eat our offerings at his pleasure.

10.15,14: They who, **consumed by fire** or not cremated, **joy in their offering in the midst of heaven**,
Grant them, O Sovran Lord, **the world of spirits and their own body**, as thy pleasure wills it.

10.16,1: Burn him not up, nor quite consume him, Agni: let not his body or his skin be scattered.
O Jatavedas, when thou hast matured him, **then send him on his way unto the Fathers**.

10.16,2: When thou hast made him ready, Jatavedas, **then do thou give him over to the Fathers**.
When he attains unto the life that waits him, he shall become the Deities' controller.

10.16,11: With offerings meet let Agni bring the Fathers who support the Law.
Let him announce oblations paid to Fathers and to Deities.

10.54,3: Who are the Rsis, then, who comprehended before our time the bounds of all thy greatness?
For from thy body thou hast generated at the same time the **Mother and the Father**.

10.56,4: Part of their grandeur have the Fathers also gained: **the Gods have seated mental power in them as Gods**.
They have embraced within themselves all energies, which, issuing forth, again into their bodies pass.

10.56,5: They strode through all the region with victorious might, establishing the old immeasurable laws.
They compassed in their bodies all existing things, and streamed forth offspring in many successive forms.

10.56,6: In two ways have the sons established in his place the **Asura who finds the light**, by the third act,
As fathers, they have set their heritage on earth, **their offspring, as a thread continuously spun out**.

10.67,1: This holy hymn, sublime and seven headed, sprung from eternal Law, our sire discovered.
Ayasya, friend of all men, hath engendered the fourth hymn as he sang his laud to Indra.

10.67,2: Thinking aright, praising eternal Order, the sons of Dyaus the Asura, those heroes,
Angirases, holding the rank of sages, first honoured sacrifice's holy statute.

10.98,3: Within my mouth, Brhaspati, deposit speech lucid, vigorous, and free from weakness,
Thereby to win for Santanu the rain-fall. The meath-rich drop from heaven hath passed within it.

10.98,9: All ancient Rsis with their songs approached thee, even thee, O Much-invoked, at sacrifices.

We have provided wagon-loads in thousands: come to the solemn rite, Lord of Red Horses.

10.130,6: So by this knowledge men were raised to Rsis, when ancient sacrifice sprang up, our fathers.

With the mind's eye I think that I behold them who first performed this sacrificial worship.

10.130,7: They who were versed in ritual and metre, in hymns and rules, were the Seven Godlike Rsis.

Viewing the path of those of old, **the sages have taken up the reins like chariot-drivers.**

From the above verses, it is clear that the **Poets of Mandala-10** have treated their **ancestors as the Gods**. Similar to the Deities of their Imaginations, they often invited their **Fathers** (who lived in Upper Heaven with **Yama**) to attend **Yajna** to drink **Soma**, and also to enjoy other sacrifices.

In the verse **Rv-10.98,3**; the Composer has termed **Brihaspati** as the lucid speech giver to them. It means, since inception, the Rigvedic Poets always looked at **Brihaspati**, a Divine Being as the main source **speech/Vacha** or **fresh word power** to compose the new Songs.

If we go by the beliefs of the present-day Ritualist or the Traditional Vedists, then all the Rigvedic Poems would have been composed by a few Poets at one place in a shortest possible time-frame, say in a few years of period. But considering the fact of inclusion of different geographical locations indicated by the names of various rivers of Rigvedic Territory; variation in the archaic Sanskrit words used in the composition of the **Five Early Mandalas** and the **Five Late Mandalas**; Five different names of kings of **Bharata clan** that appear in the **Five Early Mandalas**; **Six distinct Families of Poets** who composed **Six Family Mandalas**; incorporation of the Poems composed on the topics that are not meant to laud the Rigvedic Gods at the time of Yajna such as **Rv-10.85**; **Rv-10.86**; **Rv-10.102** etc. make it apparent that all the Praise-songs were the **thoughtfully structured spoken words of the Ancient Men of Saraswati-Sindhu Valley Region** who had immense faith in the **Deities of their Imagination** and composed over a very long period, **probably took a time span of eight to ten centuries.**

From the practical point of view, the **ancient Rishis** or the **ancestors of the Rigvedic Priests** who formulated **Yajna**, framed the rules for the composition of “**Poems of Praise**” (for history of structure of the Hymns see verses **Rv-10.130,6-7**) in an ancient language, need to be considered as the **Real Gods of the Rigvedic Poets** as at the time of **Yajna**, the Poets often recalled all of them with **eternal gratitude** and wished to pay their respect.

In short, Rigvedic Poets considered their **forefathers as the Gods** who were believed to live in the upper Heaven and along with the Gods, Priests also invited them to attend **Yajna**.

X. Prejudice Dimensions- Constant Discrimination against the Rigvedic People:

Main intention of discussion on the above mentioned topic is not to add anything new to already covered key points of the ancient Vedic Philosophy that are found in **Rigved**, but due to biased attitude of some persons, there is an inescapable need to bring it to the notice of the reader that there exists a section of Vedic Scholars and their disciples who have been **ill-treating the Rigvedic Poets and the Aryas in general, since 150 years.**

A set of scholars who are the staunch supporters of the **Aryans Migration Theory (AMT)** pay little attention to the contents of the Rigvedic hymns as information given in some of the verses contradict their beliefs or assumptions. This is because, most of the **AMT Experts** state that **Rigved**, the Indian origin ancient literature is nothing but a set of false but loosely composed stories. Therefore, they have prepared their own narratives based on many assumptions and have been promoting the same without any break since several decades.

Surprisingly, same scholars often use the **archaic Sanskrit words** found in **Rigved** to justify their claim of pre-historical existence of an imaginary **Proto Indo-European (PIE) Language** as the common ancestor of all **Indo-European Languages** found in the world that is believed to have originated in the **Eurasian Territory** for which till date, they could not produce any concrete textual or archaeological evidence.

The champions of AMT often compare the contents of **Rigved** with **Avesta** and claim that the **Avestan Literature** is older than **Rigved**. Hence they regularly assert that the **ancestors of Aryas** who were basically **Nomadic and Pastoral Tribesmen**, started their journey on the **Horse Drawn Chariots** from the **Eurasian Steppes**, then spent considerable time in the ancient **Central Asian** region presently known as the **Bactria Margiana Archaeological Complex (BMAC)**, then all the way they arrived in the present-day **Afghanistan** and lived for a few decades on the bank of river **Heraxavati** that is currently known as river **Helmand**. On the bank of this river, they began to compose the **Early Mandalas of Rigved**. After a few decades of stay there, a section of the **Aryas** entered into the **Indian Sub-continent** through the **Khyber Pass** and first landed in the **Indus Valley** and the **people of other section** moved inside **Persia** or **present-day Iran** and developed independent philosophical culture there. As per the version of **AMT supporters**, the **Sanskrit speaking Aryans** or **Aryas** who were originally from **Eurasian Steppes**, came to **North-west** part of **India** in more than one wave and brought their **material** and **philosophical** cultures with them.

And that is why, they say that there are several common references of **Asva, Ratha, Yajna, Soma, Some Deities** in the Avestan and Rigvedic Poems. Now we shall compare some key features of **Rigved** with **Avesta**.

Rigved and Avesta- the comparative dimensions

Key features of Rigved:

1. Origin of **Adityas** from Goddess **Aditi** mainly to implement and monitor **Rta**.
2. Origin of **Vritra (real Drought)** from **Danu**.
3. Origin of most of the Deities including **Indra** from **Heaven** and **Earth**.
4. Original Idea of **Yajna** taken from **wildfire** but after the fashioning of **Indra**.
5. **Origin of Living and Non-living things is not credited to One Divine Being**. There exists variation in the stories as the **Poets of different hymns of the Last Mandala** that are dedicated to **Visvakarman (Rv-10.81 and 82)** or **Prajapati (Rv-10.121)** or creation through sacrifice of **Purusha (Rv-10.90)** or the Composers of verses addressed to **Tvastar speak different tones**. Even though some **Mandala-10 hymns** create utter confusion about the birth of the several Gods including **Heaven and Earth**, then hymn **Rv-10.72** adds some more as there is mention of **Eight Adityas (7 regular plus one Martanda/Surya)** are described to have born from **Aditi**.
6. In **Mandala-10** only, some of the regular enemies of the **Aryas** are redesignated as **“Asuras”/bad or demonic characters**. It means to say that in **Early Nine Mandalas** though they were portrayed as the evil characters along with Rigvedic Gods, still they were also grouped together as **“Asuras”** means the entities that have very special capabilities surpassing the qualities of the common men.

Key features of Avesta in comparison with Rigved:

1. Origin of **Ahura Mazda** is not mentioned, hence believed as a **self-made Entity**.
2. Since beginning, **Angra Mainyu** is depicted as a villain in **Old Avesta**, but **Indra** as the evil character is noticed twice in **Young Avesta** Only.
3. Story of formulation of **Yasna/Yajna** is not found in **Avestan literature**.
4. Avestan Philosophy describes **Ahura Mazda** as the creator of everything in the world that includes Deities, Demons, and Living and Non-living things.

5. In **Avesta**, there is **No Place** for some important Rigvedic Deities like **Vishnu**, **Brahmanaspati**, **Brihasapti**, **Maruts** who are described to be the close friends of **Indra** in **Rigved**.
6. Some of the **Rigvedic Deities** are treated as the **Demons**.

“ABC” analysis of the arguments of AMT Scholars

- A- Avoid**—no talking about some vital points as if they are “**not found**” in the texts and intentionally **not to present** in the **proper context** despite information is available.
- B- By-pass** -circumvent evidence or information or go round about/circular argument or divert the attention or to drive around the point; for example: River **Saraswati**.
- C- Crazyiness**-even when there is no concrete evidence is available in **Rigved**, still they keep propagating the myths like equating “**Asvas and Rathas**” of the Rigvedic Deities with the remains of “**True Horses and the War Chariots**” unearthed in the region of **Eurasian Steppes (Sintashta/Arkaim)**. Additionally, when their opponents question their motives, then they start paying more attention to the non-connected topics like Genetic science, fictitious language PIE with the sole purpose to push their views.

I. AMT Scholars regularly “Avoid” discussion on the following Points:

The champions of **AMT** deliberately do not look into the following points.

- Absence of names of western rivers like **Sindhu**, **Kubha**, **Krumu**, **Rasa**, **Sararu**, **Gomati** etc. in the **Four** (**Mandala-2, 3, 6, and 7**) out of **Five Early Mandalas**.
- Absence of the terms like **Gatha**, **Ushtra/Camel** in the **Five Early Mandalas**.
- Missing references of “**Ara/Spoked Wheel**” in the **Five Early Mandalas**.
- Absence of the terms related to word “**Hima**” (means ice or snow) in the **Five Early Mandalas** (with the exception of the phrase “**Shata Hima**” that stands for winter season) as they are mostly seen in the hymns of the **Two Late Mandalas (Mandala-1 and 10)**.
- Presence of “**Mujavat**” mountain which was generally believed to have located outside the **Indian Sub-continent** but noticed in the **Last Mandala** verse **Rv-10.34,1**.

- Presence of “**Pavamana**” term that implies” **self-purified** or **sheep-wool filtered Soma**” in the verse **Rv-8.101,14** and many verses of **Mandala-9** only as the **Mandala-8** and **9** are commonly categorised as the **Late Mandalas of Rigved**.

Countering the Opinions of AMT supporters on the basis of above Points

As mentioned earlier, in **Mandala-2, 3, 6,** and **7**; there is no reference of any of the rivers of western part of Rigvedic Territory including river **Sindhu**. The Poet of Last Mandala through the composed two Verses i. e. **Rv-10.75,5** and **Rv-10.75,6** has given fairly good idea about the ancient Rigvedic Territory. In fact, the Poet has demarcated the country into two parts. Verse **Rv-10.75,5** includes the rivers of eastern part of the Rigvedic Territory, and the verse **Rv-10.75,6** covers river **Sindhu** and her western tributaries.

Absence of the names of the river **Sindhu** and **her western tributaries** in the **Four Early Mandalas** manifests that the Rigvedic Priests did not cross river **Sindhu** in their entire life.

Also absence of “**Pavamana**” word in all **Six Family Mandalas** of **Rigved** and presence of mythical story of “**Falcon/Eagle brings Soma from a Long distance**” in the **Early Mandalas** informs us that **Soma plant** was not grown or found in the region where the Priestly People spent major part of their life during the **Five Early Mandalas**. Probably some Poets of the Early Mandalas knew that **Soma** is mountain grown plant (see verse **Rv-3,48,2**).

The fact is that, after completion of **Mandala-7**, when the Priests realised that up-stream area of river **Saraswati** is also reeling under drought (refer to verse **Rv-5.43,11**), then they decided to shift to area located to west of river **Sindhu**. The late hymns of **Mandala-5** definitely convey that (revisit the hymns **Rv-5.44** to **87** specifically to search for description on the **all-time very popular but mythical story of Indra-Vritra conflict**), the Priests did not face water problem anywhere means as far as availability of water is concerned, they were in comfortable position. Therefore, first time, the Poet of **Mandala-5** has introduced many western rivers such as **Sindhu, Rasa, Kubha, Krumu, Anitabha, and Sarayu** in a single verse **Rv-5.53,9**.

Please note that in **all Five Late Mandalas**, rivers **Sindhu** and **Rasa** are unfailingly present (also in the verses of **Mandala-4**). Therefore, only in the **Late Mandalas**, we find terms like, **Gatha, Ara, Ushtra, Hima, Pavamana, Mujavat** etc.

II. By-pass or skirt the truth related to river “Saraswati”:

The advocates of **AMT** always question the references of river **Saraswati**.

- In the verse **Rv-6.49,7**; river **Saraswati** is described as the ‘**Paviravi Kanya**’ or the **daughter of Lightning** which manifests the river was totally a **rain-fed river**.
- References of river **Saraswati** such as **Rv-6.61,14**; **Rv-7.96,2**; **Rv-5.43,11** and **Rv-8.21,17-18** that clearly indicate that a long ago the river used flow in full capacity but now she has become a **seasonal stream** that flows only when **Sapta-Sindhu region** receives **very good rainfall**. Therefore, the people who resided on her banks had two options; after the rainy season either to get relocated somewhere where water was available (as **Purus** used to do after rainy season, see the verse **Rv-7.96,2**) or dwell there and prepare to face the water scarcity.
- Geographical location of river **Saraswati** signalled in the verse **Rv-10.75,5** wherein it is mentioned that **Saraswati** lies between the two main rivers of the Eastern Part of **Rigvedic Territory** i. e. **Yamuna** (in the east direction) and **Sutudri** (on the west side). Some **AMT experts** assert that **Saraswati** mentioned in the verse **Rv-10.75,5** is not the same as lauded in the hymns **Rv-6.61**; **Rv-7.95** and **Rv-7.96** but the river **Helmand** of **Afghanistan**. As per them, when the **Migrated Aryas** moved eastward and settled in the eastern part of **Rigvedic Territory**, then they transferred the name of their beloved river of **present-day Afghanistan** to a dry river they found in present-day **Haryana** state of **India**. But these scholars have no answer to a question; “why did the **Aryas** fall in love with the **dry river Saraswati**, when other rivers of eastern area like **Parushni**, **Sutudri**, **Vipas** or **Yamuna** were known to them? As a matter of fact, presence of river **Gomati** in the verse **Rv-10.75,6** along with river **Sindhu** manifests that there was **no transfer** of the name of river like **Sarayu** or **Gomati** (in the Uttar Pradesh state of India, two rivers named as **Sarayu** and **Gomati** are present but they are located to east of river **Ganga**) till the composition of the **Mandala-10**.

Countering the Arguments of **AMT** scholars on river “Saraswati”

On the basis of information provided by the **Rigvedic Poets**, the doubts raised by the **AMT protagonists** can easily been rebutted. Please take a fresh look at the following three verses selected from the hymns addressed to river **Saraswati** [**1, Griffith Translation**].

Rv-7.95.2: Pure in her course from mountains to the ocean, alone of streams **Sarasvati** hath
Listened.

Thinking of wealth and the great world of creatures, she poured for **Nahusa** her milk and fatness.

In the above verse, the Poet belonging to **Vasishtha** clan after defeating the **Ten Kings** in the war, when visited the country of the **Purus**, probably after witnessing pathetic condition of the river, he might have understood from the **Purus** that, a long back, during king **Nahusa's time**, river **Saraswati** used to complete **her course** right from its origin, means mountain region to the sea. In other words, in the past river, it was almost perennial stream.

In most of the articles/papers written by the **AMT scholars**, it has been noticed that they purposely delink **Nahusha** term from river **Saraswati** and then ask the question;

“When **Saraswati** was a perennial river, and the most favourite of the Rigvedic Priests, then why did the Rigvedic people desert **her**?”

As discussed earlier, king **Nahusha**, the descendant of queen **Ila** lived a long back, much before the commencement of the Rigvedic Compositions, and probably during the early part of **Nahusha's** regime, there was no paucity of water in **Sapta-Sindhu** region.

In the following verse, the **Mandala-6 Poet** belonging to **Angirasa Family** makes the things very clear.

Rv-6.49,7: So may **Sarasvati**, the Hero's Consort, brisk with rare life, **the lightning's Child**, inspire
us,

And, with the Dames accordant, **give the singer a refuge unassailable and flawless.**

Through verse **Rv-6.49,7;** the Composer has brought out the factuality of river **Saraswati**. Here he has highlighted that river **Saraswati** as the “**child of lightning**” means the **rain-fed** river and not like the rivers that originate from the snow covered mountainous glaciers.

In the last verse of **Mandala-6 hymn** devoted to river **Saraswati**, the Poet has warned **Saraswati** out of his unfading love and affection for **her**.

Rv-6.61,14: Guide us, **Sarasvati**, to glorious treasure: **refuse us not thy milk**, nor spurn us from
thee.

Gladly accept our friendship and obedience: **let us not go from thee to distant countries.**

Here the Singer has threatened **Saraswati**, if she does not provide **her milk**/water to the people who live on **her** banks, then they would not have any alternative but for their survival, many would leave the locality and go to distant places or countries.

When above three verses are studied together and then it becomes crystal clear that during the early period of the king **Nuhusha's** rule, river **Saraswati** used to carry sufficient water throughout the year. Since beginning, it was definitely a **rain-fed river** but due to shortfall in seasonal rains, it stopped flowing throughout the year and hence became seasonal river. The composer of the verse **Rv-6.61,14** has painted true wordy picture where he describes that now **she** was in very bad state, hence people who resided on **her banks** started abandoning **her**.

III. Craziiness for the “Horse drawn Chariots”:

The proponents of **AMT** cannot think of **Rigved** without the “**True Horse**”.

- As per the **champions of AMT**, all the references of the term “**Asva**” found in **Rigved** attest presence of the “**True Horse**” only.
- **AMT backers** claim that the **Aryas** from the **BMAC** arrived in the **Indian Sub-continent** via **Persia** on the **Horse-drawn War Chariots** and hence they could easily subdue the original inhabitants of the **Indus Valley**. Whereas the **History** of the **Central Asia** informs us that **Alexander the Great** and **Genghis Khan** did not attack **Central Asia (BMAC area)** with the **War Chariots** but captured the region with ease due to **strong cavalry and the high skilled archers/ brave foot soldiers they possessed**.

Countering the Views of AMT scholars on the “True Horse”

Please take an intense look at the following verse taken from the hymn dedicated to “**Asva**”.

Rv-1.162,17: *yat te sāde mahasā śūkṛtasya pāṛṣṇyā vā kaśayā vā tutoda |
sruceva tā haviṣo adhvaṛeṣu sarvā tā te brahmaṇāsūdayāmi ||*

If one, **when seated**, with excessive urging hath with his **heel or with his whip** distressed thee,
All these thy woes, as with the oblations' ladle at sacrifices, with my prayer I banish.

In the above verse the Poet has brought out factual thing and that is, when a person rides the **Horse**, then only he can use both his **heels/ pāṛṣṇyā** and **whip/ kaśayā** to instigate **it** to move forward or to make **it** run fast. It presents clear example of the **Horse Rider in action**.

Additionally, in other hymn addressed to **Asva**, same Poet has first time introduced mythical concept of “**Rigvedic Deities** like **Indra mounting Asva first**” (see verses **Rv-1.163,2** and **Rv-1.163,9** for the use of archaic term *Adhyatisthat*).

In all probabilities, the Composer would have seen a **horse rider** in his locality, and then first time used *Adhyatisthat* term to describe **Gods rode the Asva** or **True Horse first** as it was meant for **them** and not for the **mortal men** who live on Earth.

Asva/Horse is kept in a cowshed and not in stable (?), the place to keep Horse.

Rv-1.163,7: *atrā te rūpamuttamamapaśyaṃ jighīṣamāṇamiṣa ā pade goḥ |*
yadā te marto anu bhoghamānaḥ ādid ghrasiṣṭha oṣadhīrajīghaḥ ||

Here I beheld thy form, matchless in glory, eager to win thee food at the **Cow's station**.

Whenever a man brings thee to thine enjoyment, thou swallowest the plants most greedy eater.

Interpretation: When a mortal man wants to derive maximum benefit from **Asva/the True Horse**, then before slaughtering, he feeds **Asva** as like he feeds the **Cow** daily (who provides milk regularly) with fodder/plants in the shed of the latter.

It means, there was no independent shed to keep this **Asva/Horse**, but it could have been housed in the Cowshed overnight and fed properly there before taking to sacrificial post.

Rv-1.162 and **Rv-1.163** are the two hymns dedicated to **Asva** actually describe the systematic slaughtering of the **True Horse** into pieces and then offering its flesh/body parts in **Yajna** and a part of it was properly cooked in the vessels to be served to the people. No hymn of *Rigved* addressed to any animal gives detail account of the Sacrifice of that particular animal.

Still some scholars try to equate the description given in these two hymns as the **Avsa-Medha Yajna** mentioned in other Vedas and the legends composed later on.

But the main purpose of the **sacrifice of Asva** was to send **him** to **Heaven** so that Gods reside there would engage it pull their **Rathas** and after becoming happy with the devotional act of Priests, in turn, the Gods would bestow wealth, offspring and better health to them.

From the above discussion, it is clear that the **True Horse** depicted in the hymns dedicated to **Asva** was the **new entrant** in the Rigvedic Territory and some **Horse Rider** would have brought it inside the **Indus Valley** through the **Khyber Pass** bordering present-day **Afghanistan** (*Gandharva* region; refer to verse **Rv-1.163,2**).

How long Vedic Scholars want to fool the Common Man about the term “Asva”?

Please take **penetrative look** at the verse given below [1, #--Griffith Translation].

Rv-1.164,2: *sapta yuñjanti rathamekacakrameko aśvo vahati saptanāmā |*

trinābhi cakramajaramanarvaṃ yatremā viśvā bhuvanādhitasthuḥ ||

Seven to the one-wheeled chariot yoke the Courser; bearing seven names *the single Courser* draws it.

Three-naved the wheel is, sound and undecaying, whereon are resting all these worlds of being.

Comments: The Poet in the **verse-2** has cryptically described how the world moves forward in a year (progress of a **Kaal-chakra**/wheel of time with **Ritu-chakra**).

The key terms used by the Poet in the **verse-2** are re-interpreted as follows.

All Seven: Seven Adityas (who rule the world as per the eternal law/Rta)

Single wheeled Ratha: Yearly motion of the World (that includes Heaven and Earth)

Single Asva: Surya/the Sun (Asva stands for Power, Source of Energy of the World).

Three Naves: three main seasons experienced in India/Summer, Rainy, and Winter.

The first line of the verse, सप्त युञ्जन्ति रथमेकचक्रमेको अश्वो वहति सप्तनामा can be re-interpreted as “the **Seven Adityas** have yoked **Single Asva** (the **Sun**) to pull the **Ratha** (yearly movement of the world) on behalf of **the Seven Charioteers/Seven Adityas**”.

The Composer has given more stress on the **Seven Adityas**. This is because, as per **Rta/eternal order**, they are responsible to run the show of the world, for which they engage their favourite but the most trusted God **Surya** (the **Sun** who moves daily from one end to other end of Earth without fail) as **Asva/ Prime Mover** (real driving force) to take world forward.

The most important point is, in the above verse the word “**Asva**” does not stand for the “**True Horse**” but for **Surya/the Sun**.

We have already discussed in detail about the “**Asvas of the Rigvedic Deities**”, that are in reality, the **mental products** of the **Ribhus**/three brothers who lived during pre-Rigvedic time.

Similarly, in the verse **Rv-8.14,3** given below, the Poet has first depicted **Indra** the most beloved God of Rigvedic Priests as **Dhenu**/Milch Cow and then prays to Supreme God to provide them many **gāmaśvaṃ /cattle and the Asvas** for their use.

Rv-8.14,3: *dhenus̥ ta indra sūnṛtā yajamānāya sunvate |*

gāmaśvaṃ pipyuṣī duhe ||

To worshippers who press the juice thy goodness, **Indra**, is a **cow**

Yielding in plenty **kine** and **steeds**.

For the time being, we need to consider an **imaginary Dhenu** giving milk as well as a male calf (later on becomes a **bull**) or a female calf (on maturity becomes a **cow**), but how can **dhenu/cow** provide **Asva**/the **True Horse** (as trusted by the experts) to the worshipper?

In the verse **Rv-10.85,11**; there is a reference of **mythical ratha of Suryaa/** the daughter of **Sun** being pulled by **Gavou/Bulls/Oxen**.

Through the verses **Rv-3.53,17 to 20**; the Poet has narrated **actual story** of a long distance journey being performed by him in a **Ratha** drawn by **Gavou/Bulls/Oxen** (and **not Asva**) from an unknown place to his desired destination.

When some Rigvedic Poets in the hymns addressed to the **Ribhus** that belong to **both classes of the Mandalas** (the **Five Early** and **Five Late Mandalas**) have repeatedly mentioned that the **Asvas** and the **Rathas** used by the Vedic Deities are the **mental models created by the Ribhus** (and **Bhrugu Rishis** for **Indra's Ratha**) for the main purpose to bring the **Deities of their Imagination** quickly to the place of **Yajna**, then there is **no need to take the description seriously** as it qualifies as a **pure myth** and hence warrants no further comments as the creation of both characters perfectly matches with the methods used by the ancient Sages for shaping almost All Vedic Deities. Hence, **in one stroke**, all the references of **Asvas** and **Rathas** pertaining to the **Deities of Rigved** need to be treated as the **fairy tales only**.

Similarly, at the time of **Yajna**, the regular demands of the Rigvedic Priests for **Ga** and **Asva** from the invoked Deities have to be seen as the **Cows** and **the Race quality Bull** and **not the Cows** and **Asvas**/the **True Horses** as believed by all most all **Vedic Scholars**.

Unless and until, present-day Vedic Scholars take into consideration the changed contexts of the application of the Vedic term “**Asva/Ashva**” and then decide to re-write the essays/stories on **Rigved** by paying proper attention to the **factual incidences reported by the Rigvedic Poets**, **no true Rigved Lover** can call them as the **Real Knowledge Worshipers** as since a long they have been doing **injustice** to the exceptionally gifted ancient **Visionary Poets**.

The fact everyone should know about the demonic character “Vritra”

The verse **Rv-8.89,5** informs us that it is due to entry of demon **Vritra** in the ancient Vedic World, **Indra** the first warrior god was shaped by the ancient Rishis through several brain-storming sessions held by them. Many hymns of **Rigved** talk about the mythical war **Indra** fought with **Vritra** and that becomes the everlasting and the most consistent and popular story of **Rigved**.

In true sense, **Vritra** represents **personification of Drought** who is believed to have taken water of whole world in his captivity. He is also known as **Ahi**/a serpent.

The most striking feature about the demon **Vritra** is, always **not a single entity**, and some Poets in their compositions have described presence of **many more Vritras**. Following verse numbers taken from different Mandalas hint at the very existence of several **Vritras**.

Mandala-wise Verses referring to many Vritras (plural)

Rv-1.4,8; 1.32,4; 1.53,6; 1.84,13; 102,7

Rv-3.30,4; 30,22; 31,22; 32,17; 34,11; 35,11; 36,11; 38,10; 39,9; 43,8; 48,5; 49,5; 50,5

Rv-4.17,19; 22,9; 24,10; 41,2; 42,7

Rv-6.16,34; 25,8; 29,6; 33,1

Rv-7.83,9

Rv-8.3,17; 6,37; 15,3; 15,11; 17,8; 29,4; 95,9; 96,18;

Rv-9.1,10; 17,1; 88,4; 110,1

Rv-10.89,18; 104,11; 170,2

Two verses selected from the hymns dedicated to **Indra** provide information on killing of Many **Vritras** and **Ahis** by **Indra**.

Rv-3.30.22: *śunaṃ huvema maghavānamindramasmin bhare nṛtamaṃ vājasātau |*
śṛṇvantamughramūtaye samatsu ghnantaṃ vrtrāṇi saṃjitaṃ dhanānām ||

Call we on **Maghavan**, **auspicious Indra**, **best Hero** in this fight where spoil is gathered,
The Strong who listens, who gives aid in battles, **who slays the Vrtras**, wins and gathers riches.

Rv-1.32,4: *yadindrāhan prathamajāmahnāmān māyināmamināḥ prota māyāḥ |*
āt sūryaṃ janayan dyāmuṣāsaṃ tādītnāśatruṃ na kilā vivitse ||

When, **Indra**, thou hadst slain the **dragon's firstborn**, and overcome the charms of the enchanters,
Then, giving life to Sun and Dawn and Heaven, thou foundest not one foe to stand against thee.

The Poet of the verse **Rv-3.30,22** has depicted that **Indra** the real Warrior, slays many **Vritras**. But in the verse **Rv-1.32,4**; the Composer has indicated that **Indra** smites **First-born Ahi/Dragon** and then provides rebirth to the Sun, Dawn and Heaven. In other words, there were more than one **Serpent** that took birth after **Indra killed the earliest born Ahi**.

Presence of several references of **many Vritras** or **Ahis** manifests that at some point of time, **Sapta-Sindhu** region of the **Rigvedic Territory** was really reeling under **a long duration Drought** and that compelled the ruling class of that time to request the Ancient Rishis to find some solution to the problem of shortage of water. **Old Rishis** using their wisdom first created a demonic character **Vritra** and to overcome the effect of **Vritra**, then they shaped a new God **Indra** whose main task was to kill **Vritra/Ahi** the **imaginary arrester of water**. The story of clash between **Indra and Vritra/Ahi** goes like: after smashing the serpent using the most potent weapon **Vajra**, God **Indra** would release water in the rivers that was earlier in possession of **Vritra/Ahi** or rescue the rain-clouds to make them to give rains in that area.

By including **many Vritras** or **Ahis** in the Praise-songs, the Composers have underlined the fact that the people of the **Sapta-Sindhu** region had to suffer from a series of lengthy Droughts/famines that probably lasted for many centuries. Drying up of the rain-fed river **Saraswati** strengthens the case further. In reality, frequent mention of **Indra-Vritra conflicts** depict real but a long duration struggle for water of **Rigvedic Aryas** and that exactly matches with the possible cause of **vacating the Harappan towns** by the occupants/residents.

The proponents of **AMT** often state that mythical god **Indra** is the creation of **Indo-Iranian Tribes/the Aryans** when they lived together either in **BMAC** region or in an ancient **Persia/Iran**. From the information available in **Rigved**, it is very clear that Supreme Deity **Indra** was created to negate **Vritra (Drought)**. In **Avesta**, **Indra** has been portrayed as the **insignificant Demon** and not as a **Deity**. Status-wise also, there is no comparison between demon **Indra** of **Avesta**, and demon **Vritra** of **Rigved**. Hence, there is no substance in saying that **Indra** the Supreme God of **Rigved**, was shaped outside the **Indian Sub-continent**. **Yajna** was also fashioned in **India** as the persons like **the Bhrugus, Ribhus, Ayu, Bharati** have contributed to shape the ancient Ritual. As a matter of fact, hymn **Rv-8.96** cryptically provides the picture of split in the Priestly Community and **Rv-10.124** gives proper idea of creation of a new philosophy under the new Prime God "**Pitre Asura**" but outside the **Indus Valley**.

Y. Concluding Remarks:

Modern Physicists often say that we the people, presently live in the world that comprises of **three dimensional space** and **uni-dimensional time**. Rigvedic Poems take us to the time of **Ancient Rishis** who conceived thought provoking ideas about the Universe/Space developed through deep thought process but also compels the present-day readers to think hard to understand their approach to address the problem of water scarcity in a Poetic way. Multifaceted but salient features found in the Rigvedic Praise-songs are as follow.

- **Rta** is the starting point of the ancient **Vedic Philosophy**.
- **Varuna** represents the **Leader** of the **team of Seven Adityas**.
- **Indra** becomes the **first Warrior God of the Vedic World**.
- River **Saraswati** is **fondly remembered** by all generations of the Priests.
- **Yajna** is the **brain-child** of the **ancestors of the Rigvedic Poets**.
- **Deification** of the **Living beings** is a speciality of **Rigved**.
- Contributions made by the mortal characters like the **Ribhus, Ayu, Bhrugus, Bharati** in shaping and promoting **Indra and Yajna** are known to the **Poets of Ten Mandalas**.
- **Ila, Pururavasa, Nahusha, Yayati**, and the **Five Tribes (Anu, Druhyu, Puru, Turvasa and Yadu)** belong to the same **Royal Family** and **their Family History** is known to the all generations of the Rigvedic Poets.
- After the defeat in the “**War of Ten Kings**”, the leaders of the **Five Tribes** accepted **Indra** as the Supreme Deity and performed **Yajna** as a method to invoke the Deities.
- A few Poets from the **Late Mandalas** have brought out **Women-specific tales** in their Poems.
- **Some Last Mandala Poets** took special interest in introducing thought provoking **Religious Cosmology** that includes **origin of the Universe and Gods** plus beginning of the Life on Earth as the subject of their compositions.
- Due to presence of more than one character as the **Originators of the Heaven and Earth**, the issue of their fashioner is not resolved even at the time of **Mandala-10**.
- Presence of number **seven** in the hymns of **Rigved** as **Seven Adityas, Seven Priests, Seven Rivers** and **Seven Chandas/Metres** signals it a very **auspicious figure** since pre-Rigvedic time. Vedic People developed and used **decimal number system**.
- The Poet of the hymn **Rv-1.164** in several verses has given major stress on the activities of **God Surya** such as **his** role as the “**Time Keeper** and **Rain Maker**” and also termed

the God as “**That One**” as he finds the **Sun** as the most trustworthy and visible God in the world. He purposely shuffled the composed verses so as to add twist to his Poetry.

- Interpretation of some special hymns like **Rv-1.162; Rv-1.163; Rv-1.164; Rv-8.96; Rv-10.85; Rv-10.86; Rv-10.102; Rv-10.130** need **rearrangement of their verses** and the application of **investigative approach** as well, without which, one cannot decipher these hymns or know the purpose their composition or the intention of the composers.
- Some archaic Sanskrit terms/phrases such as ***Ila shata Himasi, Vayukeshan, Paviravi Kanya, Uccha-chkram, Adhyatishat, Asva, Ratha, Pārṣṇyā, Sapta Maryada, Pitre Asura*** etc. have to be understood by taking into consideration the contexts of their use.
- On the basis of several references of **Indra-Vritra war story** in all **Ten Mandalas of Rigved**; history of the fashioning of **Yajna** rite and its regular use to invoke the **Deities of the imagination** of the Vedic People; presence of description about the pathetic condition of **rain-fed river Saraswati** that too in the composition of the **Last Mandala of Rigved** become the crucial points to make the statement with full confidence that “the **Ancestors of the Rigvedic Poets** were originally from the **Indian Sub-continent** who once lived in the up-stream part of river **Saraswati (Haryana State of India; known as *Ilaspade* in **Rigved**)** and shared their language, culture with the **Royal Family** that was headed by **Ila** and there they envisioned the earliest concept of **Rta/eternal law** (the foundation), and **Seven Adityas** conceived by the **Aryas** at the **Original Home of Vedic Philosophy** to manage the activities of the World”.

Z. References:

1. “Rig Veda” (Bilingual), Translated by Ralph T. H. Griffith (1896) in PDF
2. Rig Veda (Griffith Translation)-Table of Content, Alphabetical frequency etc. from the Intratext Digital Library available on [www.Intratext .com](http://www.Intratext.com)
3. Monier-Williams Dictionary
4. General Information is sourced from Internet/Public Domain, Encyclopaedia etc.

“Agenda-driven scholars can never give fair treatment to the Rigvedic Poets”